Force
Character Design from Life Drawing

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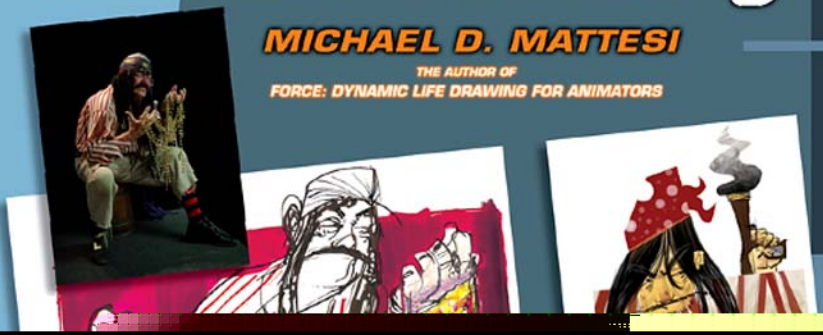
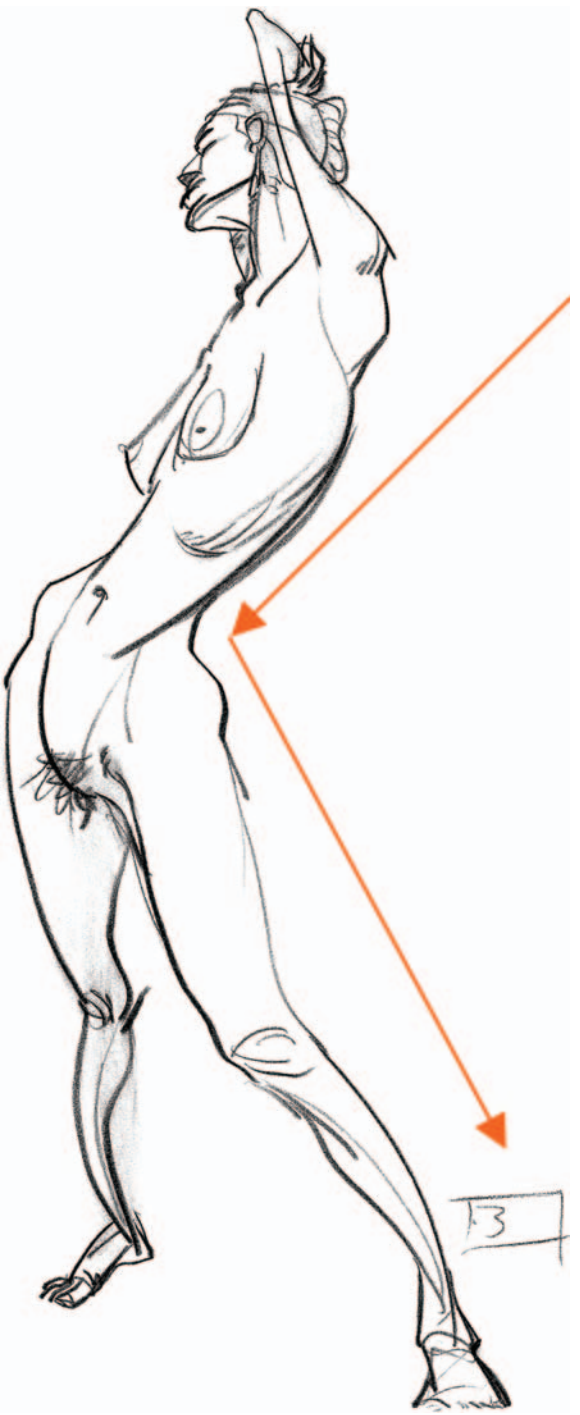
FORCE: DYNAMIC LIFE DRAWING FOR ANIMATORS

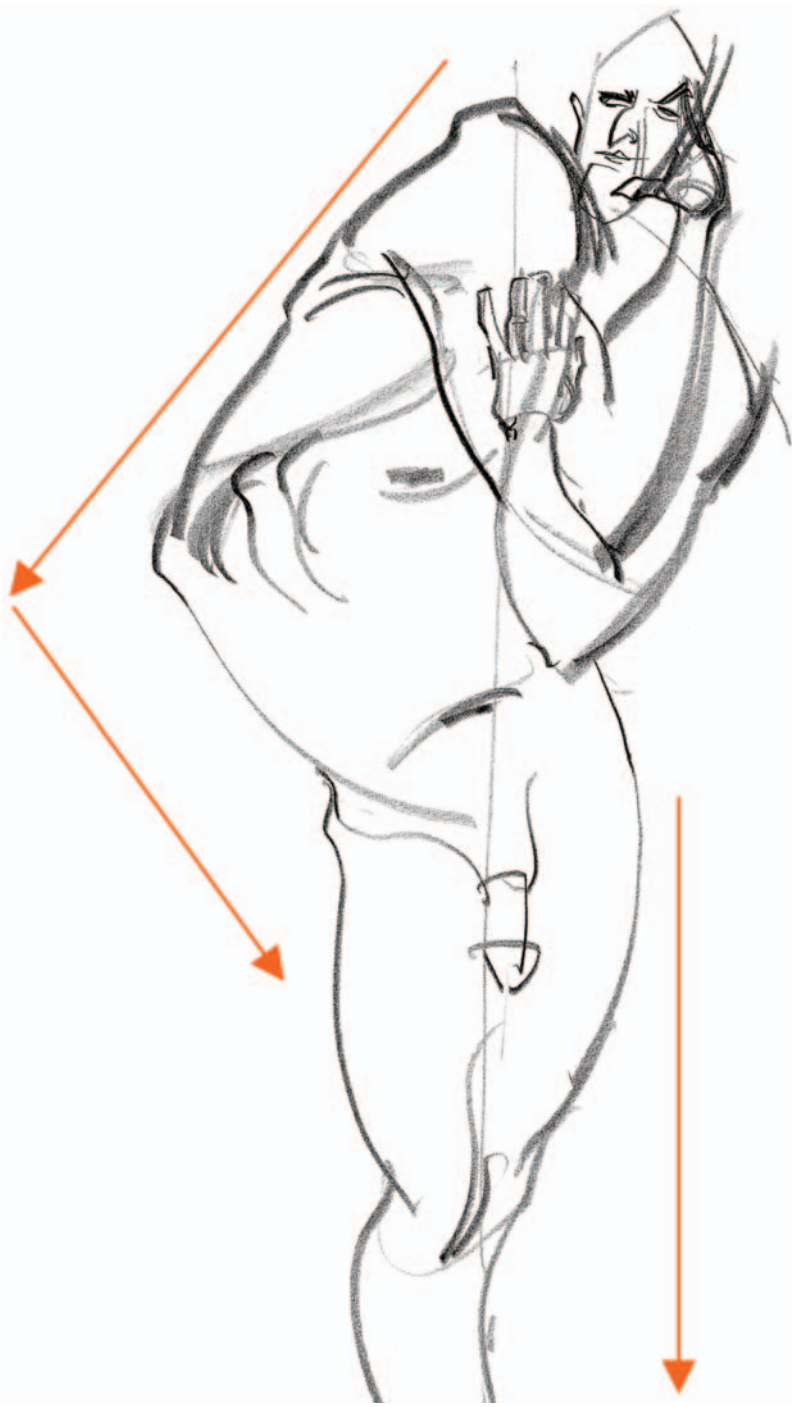


Here is a great example of the power in forty-five degree angles. Starting at the model's head, the angle flips in the upper body and then in the legs. This change from forty-five to forty-five creates an aggressive pose across the page. Again, imagine water running its way down the orange arrows starting at the top of the page.

The length of the model's ribcage in this position is what struck me as amazing. Next, I went after the left shoulder blade poking out of the back and the subtle rhythms found in his upper body to move us down into the hip region. The main angle here is the trunk of the body and against the arm and leg.



This drawing and the next are basically the same setup in angles. Here you can see the main peak in those angles at the model's right hip.



Here the angles meet at the model's ribcage. In the last two drawings we obtained two totally different ideas in the poses but from an abstract technical standpoint, they are the same.

DEVELOPING IDEAS

Where do ideas come from? First and foremost they come from seeing the truth. They often come from a past reference or a combination of many. My point here is that without your own life experience or information, there are no ideas. You are as limited as your knowledge and experiences. Drawing is your skill to visualize into physical form those ideas and enjoy your experience in doing so. To form opinions in drawing, you must have vast wells to work from.

Your ideas may be based on force, form, shape, analogies, from art, film, theatre, literature, or ANYTHING else that interests you! Perhaps you see something that reminds you of a distant culture, a plant, war, or act of nature. As you draw the figure, open your mind to your thoughts and reactions to the visual stimuli you experience.

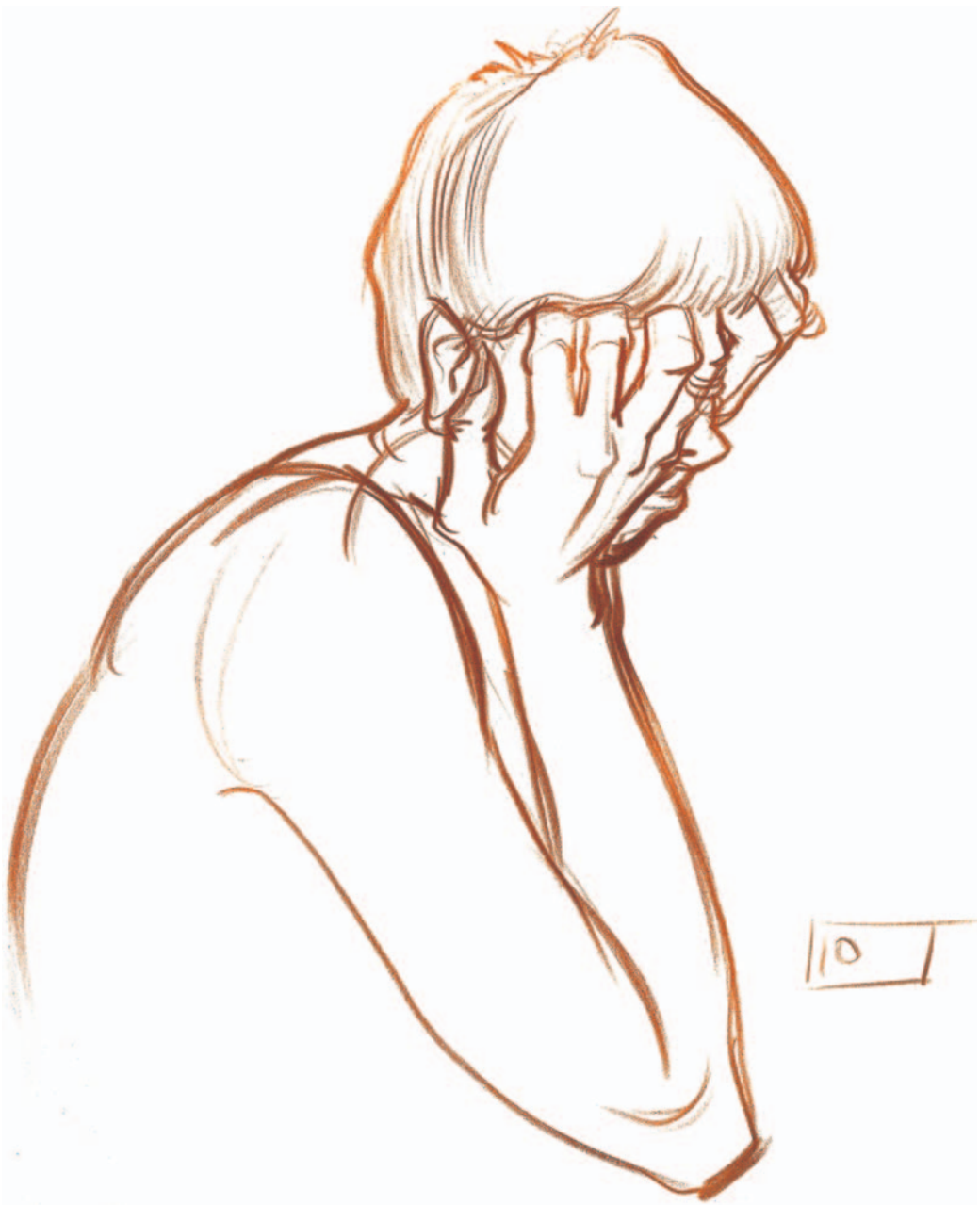
Bring visual inspiration with you to drawing class. The most common is an artist's work that inspires you. It may also be more indirect like a photo of a Buddhist temple, a medieval sword, or a candy wrapper … whatever interests you. Sometimes these ideas will be absorbed into your work and other times they may not.

The idea of force alone makes me often think of water, wind, fire, and earth. In my book *Force: Dynamic Life Drawing for Animators* we used the concept of blind flight and a journey to distant lands to bring creative concepts to drawing.

Drawing does not have to be about accuracy to the image in front of you in the manner of mathematical angles and tones. It does not have to be from a plaster cast. It does not have to take nine hours to feel safe and fulfilled with a drawing. If you enjoy that process approach drawing in that way, but more often than not, I see many students frustrated with this approach to art.

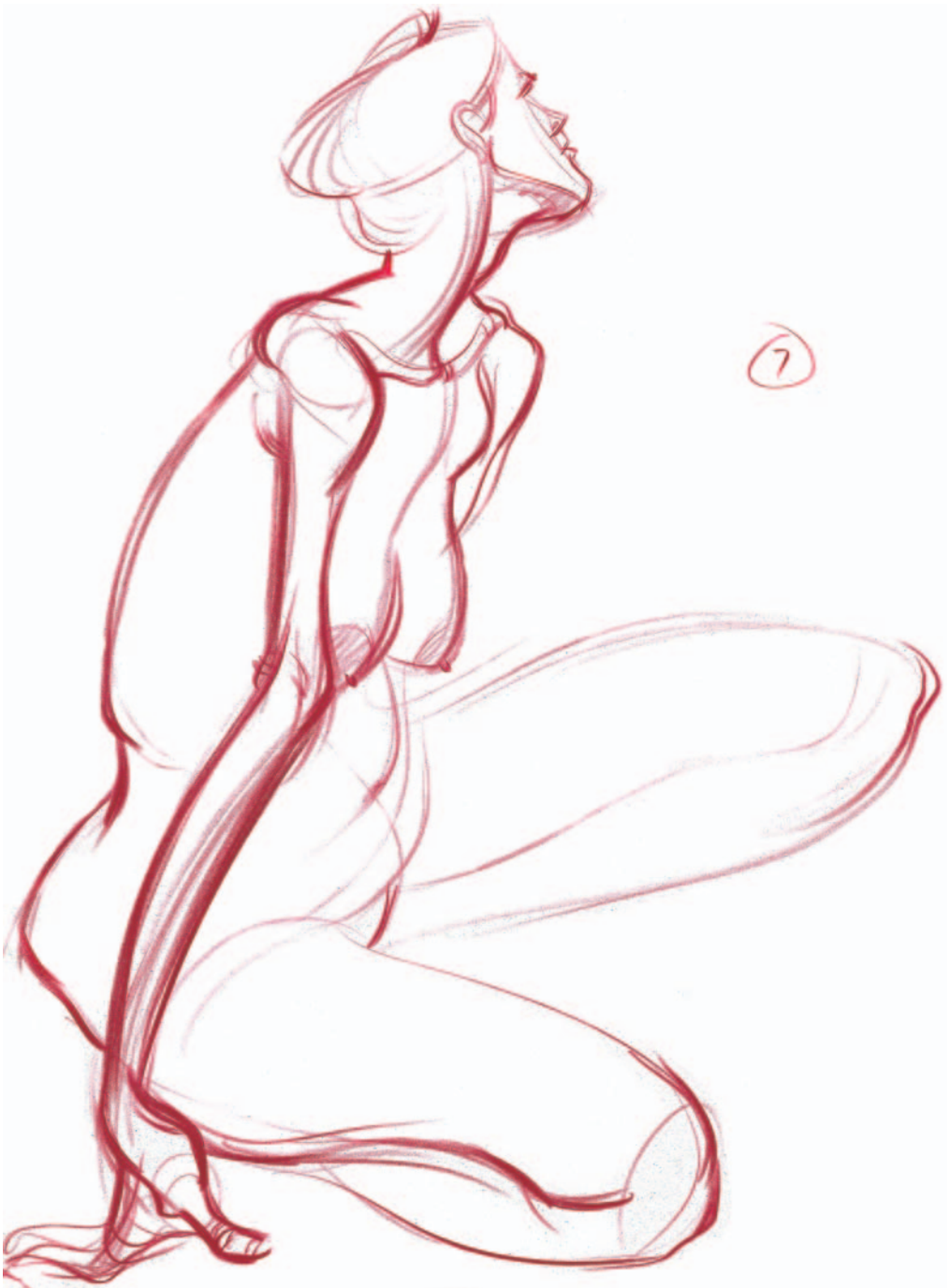
What I enjoy is coming up with ideas and the challenge of drawing them. I go after what my main point of interest is. Let's look at some examples.

So let's start with a drawing that has subtle opinions or ideas. This will give me the opportunity to show you that a drawing this traditional is still full of opinion. This is not an act for the lazy. See how the model's bottom left ribcage is where the drawing has the most force. The face and hand were handled with an abstract flat shape that I filled with structure because of their complexity. Her left thigh has the fleshy texture I was after against her harder knee. I pushed her right arm back with tone to accentuate the shape of her breast. By doing this, it contrasts her other breast and shows us the function of her ribcage to the pose and its story. While all of this occurs, her pose stays rhythmic.



This is an example of my opinion guiding me closer to the truth of the moment. Instead of copying the model, I went after an idea. The idea was the anguish shown through the model's humanity. This idea led me to look for clues. I paid more attention to the stress of the hands, upward push of the nose, and frown found in the mouth.

Watch how force drives the opinion. The upward force found in the model's right shoulder determines the massive size of the shoulder. Then the other arm's design is determined by its function of a curved stretch. Her arm is like a rubber band pulled from the hand around a large object. The verbs are what I accentuate to form an opinion.



Here, numerous ideas transpired. The first, obvious one was the long and narrow fluidity of the right arm and how it slid into the hand. Then, the play of that rhythm against the opposing pull in the neck gave me an idea of an attitude in the pose.

The ideas are getting more extreme. The upward thrust in the hip helped dictate its size and importance to the drawing. The right leg sat in this pose like a Greek column. You can see how I swept the right shoulder outward at an aggressive angle because of how much applied force was evident there.

You can see on this drawing my notes from when I just started teaching students how to extract character from the models. In my Force classes I discuss the analogy of being a journalist with your drawing. That means draw what is happening and know what is most important to the story. This journalism starts with hard facts but here I want you to write more juicy stories with smart opinion. It is a dangerous edge to write on. I also wrote in the corner to think about adjectives. In the drawing, look at all of the different opinions I had. There is the T-square-like corner in the jaw, the wrinkled skin on her neck, the boney shoulder and weapon-like scapula, and the angle of the arm and neck versus the right angle of the body and legs. There is much to look at and discuss while drawing. There is much to have fun with and sink your teeth into!!

Here are three drawings of the same model. The story of each pose, though, is extremely different. My impressions and ideas are based on the specific moments I have with the model per pose or story. This one talks about the size and distance of her head relative to her legs. I also was attracted to her scapula poking out past her arm. Every line in these drawings was put down with great deliberateness. What you see is what you get. There was no blue-sky phase (a phase when artists use a blue pencil to think on the page and have liberty with how sloppy they are in this process. Then they clean up their concept with lead or ink).

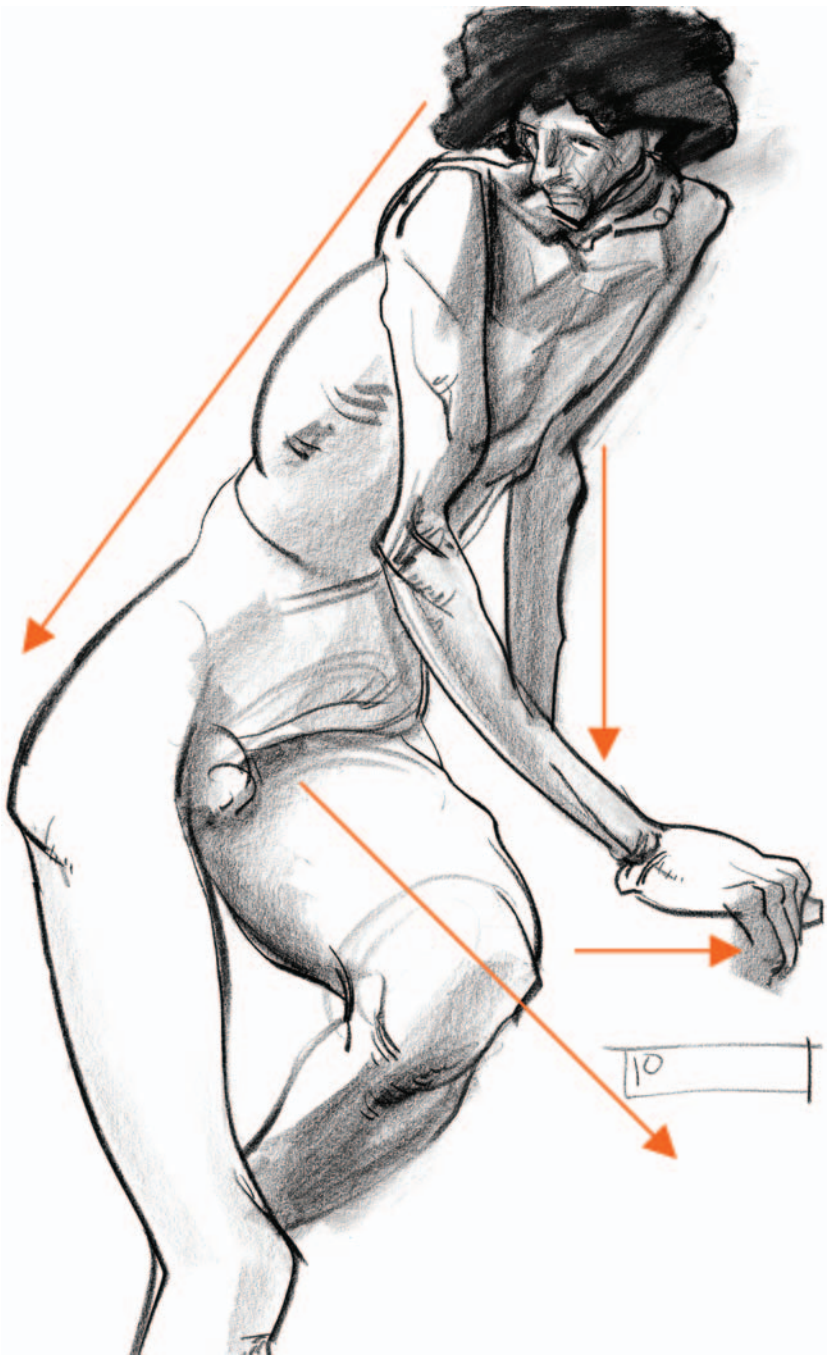
In this story I went for the long thinness of her hands and flat broadness of her butt. Look again at the straight to curve design in her ribcage to back. I love the tiny right foot all the way back in the page. This pose with its design could easily become a motorcycle or spaceship.

Look at the wrinkles in the neck, the hard curve at the bottom right corner of the ribcage, and the thinness of the waist. These moments were exiting experiences that I moved through in drawing this story. His posture and neck reminded me of a bird as I drew him. The small, tightness of the right hand and the open left hand was a thoughtful moment.

Interesting ideas occurred here. The main contrast was in the fluidity and thickness of the back relative to the firm vertical impression of the hips and legs. This story is like a snake on top of a tree stump. Then to top all of this off, we have the story between the left hand out in space and its relationship to the model's face.

The silhouette in this drawing is where the idea was for me. The clear read and personality of the model's right hand out in space and how it related to the model's body was intriguing. It sat out there like a spatula.

So here you can see how force has inspired design! The upward thrust of the back helped push the design of the pose. I also went after the right arm's concept of "hanging." Notice how each foot was handled differently based on its function to the pose. This feels like a lazy bull.



So this drawing is basically two forty-five degree angles. The first starts at the top right corner of the page and the second takes us from the hips to the bottom right corner of the page. Look at the vertical strength of the left arm in relationship with the horizontal platform of the right hand. Combined, they create a ninety degree angle that gives us structure for the dynamic forty-five degree angle.

Exercises

1. Use short amounts of time in the beginning of your drawing session to push you into trusting yourself. Don't second-guess your choices!

2. Warm up your arm. Draw big arcs. Draw big straight lines. Then draw with your elbow, wrist, hand, and fingers. Your arm is hierarchical just like our theory in force and design.

3. Go after one clear point of force. Where is it most obvious to you? Go after it with everything you've got. Make it clear and strong.

4. See clearly the angles or applied forces created by the relationships of directional forces in the figure. Use them to create as much or as little drama as intended.

5. Stay aware of gravity.

6. Use outside sources to inspire you in class. They may be photos, other artists' drawings, your own drawings, or audio.

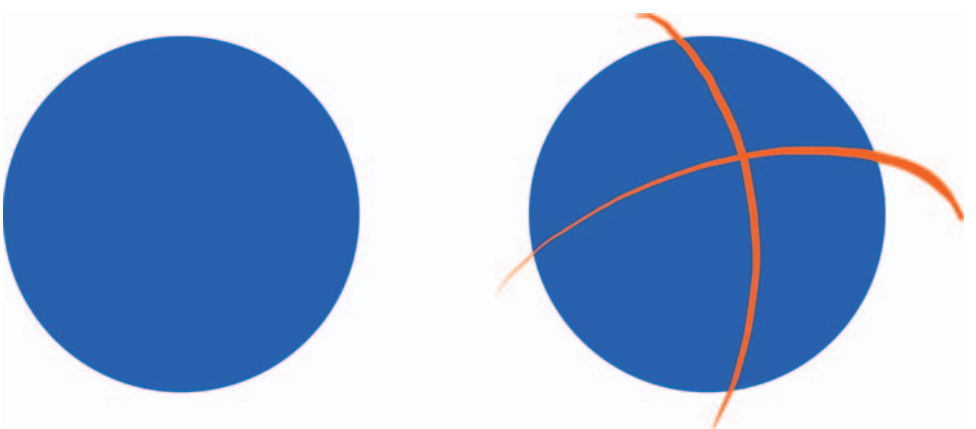
7. In my classes, sometimes I will play movie soundtracks to motivate the class into feeling and thinking in a certain way.

Chapter 2

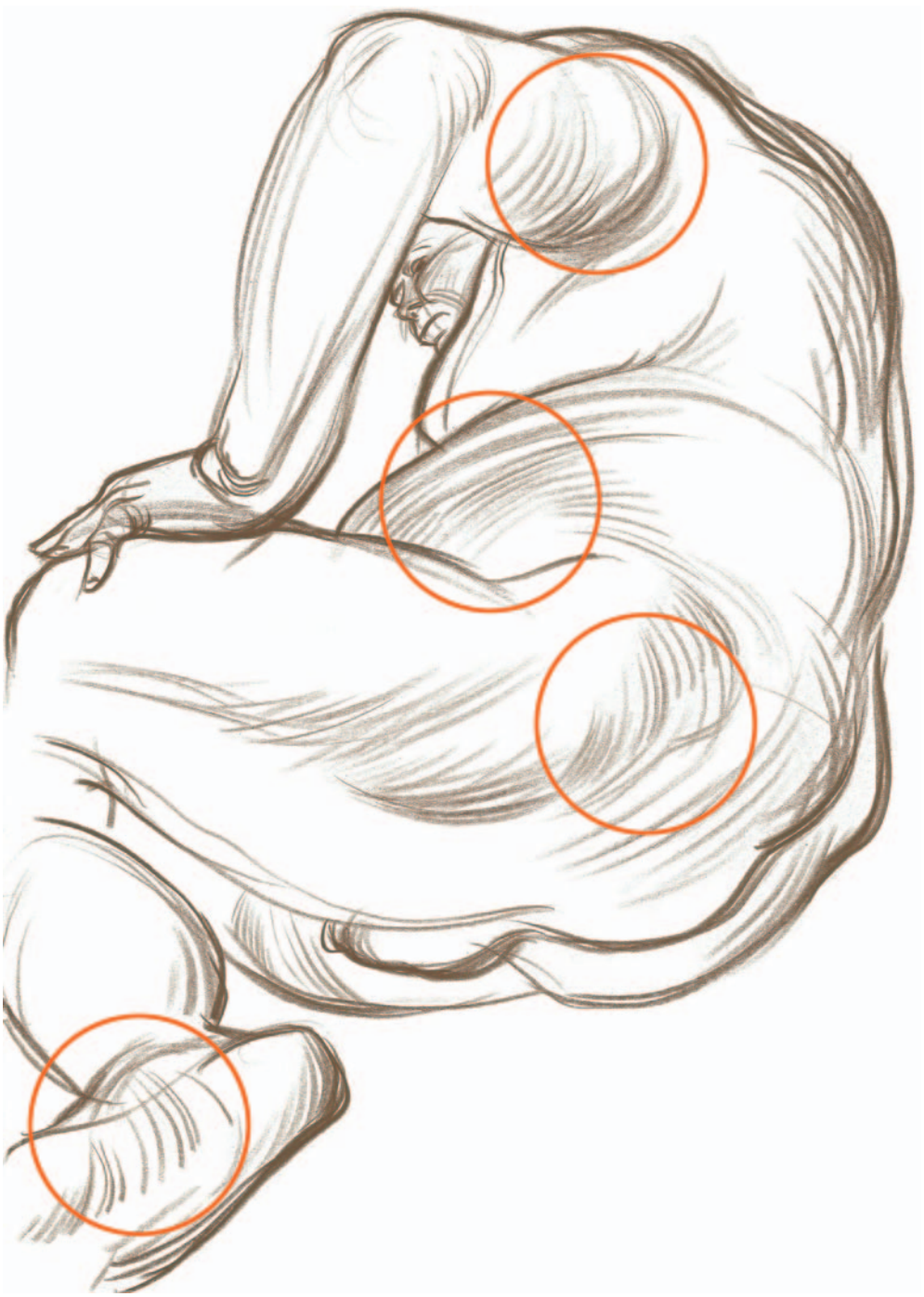
Space with Character

FORCEFUL FORM

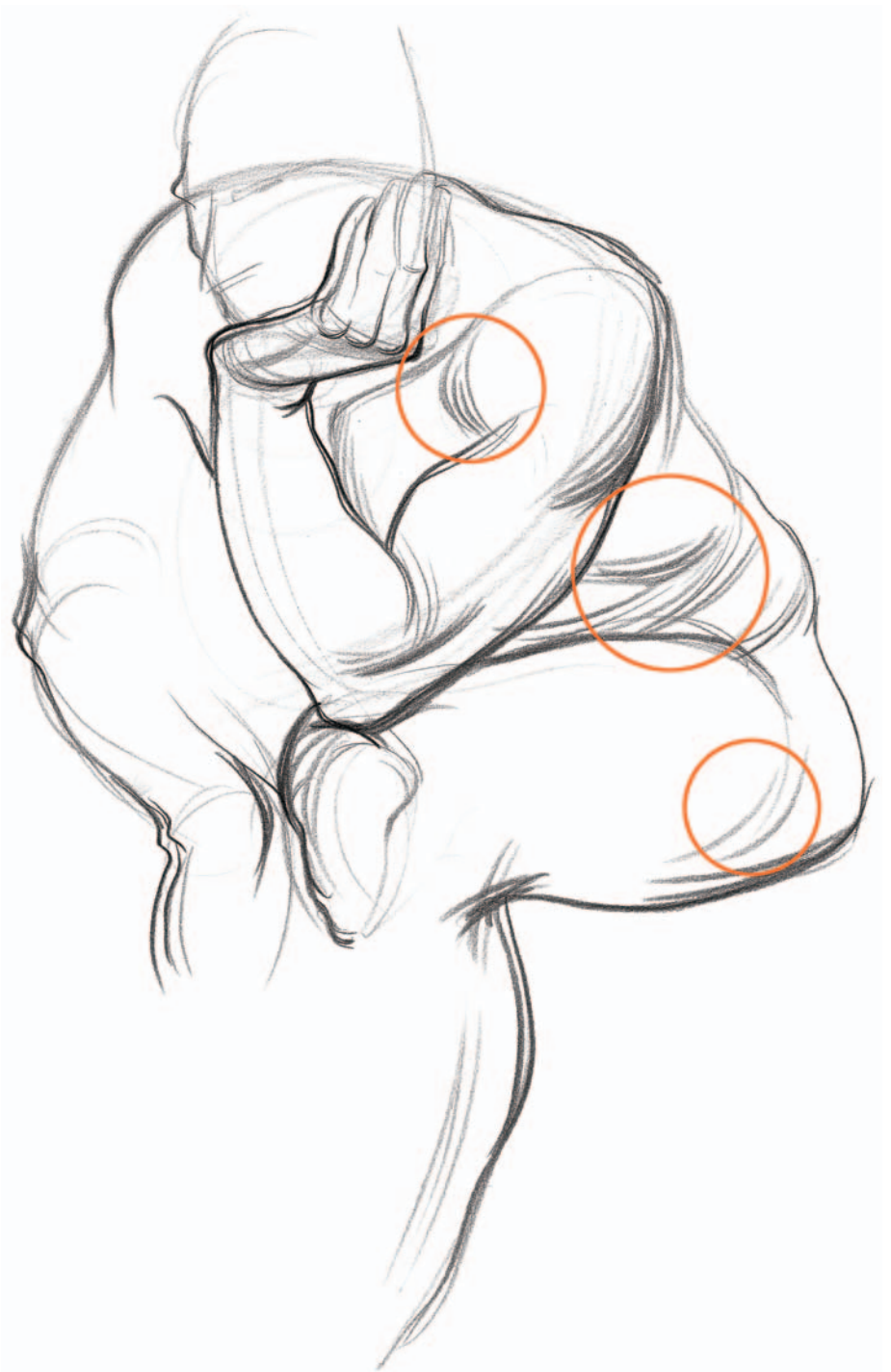
I believe that the well-rounded draftsperson has the capacity to understand how to draw depth and understand the flat plane of the page at the same time. No matter how well you can depict perspective, form, light, etc., there is real power in understanding that you are still working on a two-dimensional surface.



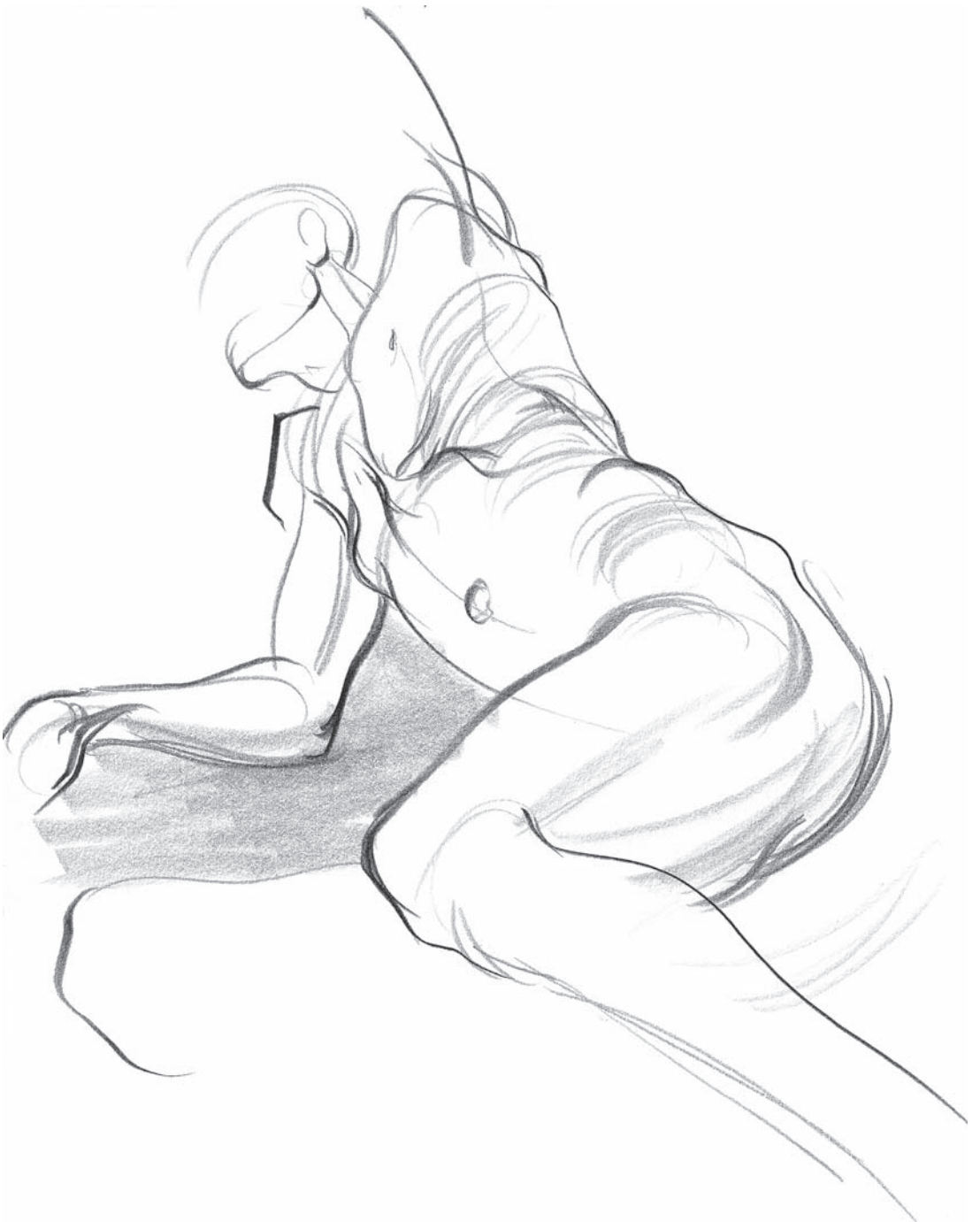
The shape on the left shows us a flat circle; the shape on the right shows us the form of a sphere. This incredible change occurs because of the two orange, curved lines. They make our minds think that the flat blue circle is round. Of course the circle is not and never will be, but look at how deceiving some simple curved lines can be on this circle shape. Let's look at some figure drawings that show how the curved line implies form.



So this drawing is full of forceful surface lines. These lines explain the specific roundness of the anatomy, what direction in space it is moving in, and what direction force is pushing it in. That is a bang for your buck. Each of the lines give you three pieces of information!

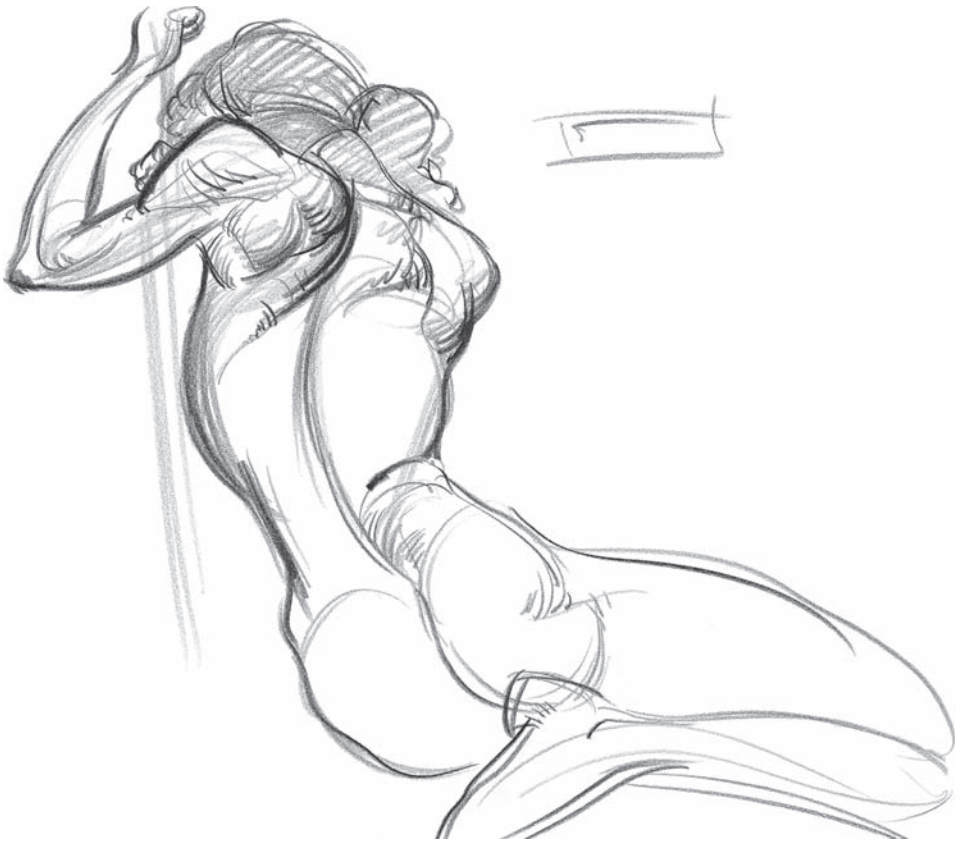


Here is a drawing that shows how curved lines show the forms of the figure moving in space. Remember that this is all an illusion, just lines on a page.



As complicated as this may seem, all of the surface lines assist in describing how this model is moving through a tubular space. See how the lines continuously wrap around the forms to clarify the understanding of roundness.

In this drawing we have lines of forceful form showing the roundness of the figure and we have a good deal of depth. See how each leg has a clear direction in space. This is achieved by the curves at the top of the model's left leg and the curves at his right knee. The other trick I am using here is size. See the size difference between the two knees.



This is the last drawing for showing form. See how the concept of form assists in the forces found in the shoulders, arms, lower back, and hips. The form of the left shoulder bulging out in space helps punctuate how much force is found there. That forceful area exists because of the model leaning to the left and leveraging against the pole that the hand is holding onto.

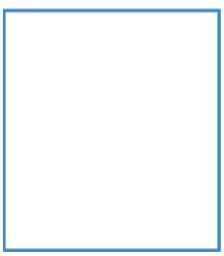
Obtaining the ability to create form and depth on the page is the artist's trick, our illusion. As soon as you draw two straight lines converging, our mind interprets it as perspective. Curved lines are the beginning of describing round forms. The great artists of the Renaissance used these tricks to describe landscapes, architecture, and the amazing human figure!

Students usually start their process of depth with line by learning the rules of perspective. These rules help the artist become aware of the four dimensions of space we live in. Students then learn anatomy and the linear description of form. After many years of mastery in this, you realize that there are shortcuts to defining these rules on a flat sheet of paper. You finally reveal what lies beyond the Green Curtain! In my book, *Force: Dynamic Life Drawing for Animators,* I cover the basic tricks, listed below:

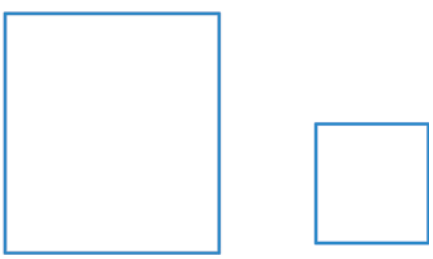
1. Size
2. Overlap
3. Convergence (perspective)
4. The denial of tangents

What I want to show you in this chapter is an extremely powerful tool for controlling these rules to create images with even more depth and opinion. When students in my classes were exposed to this tool, their art EXPLODED with depth. Are you ready? OK, here it is!

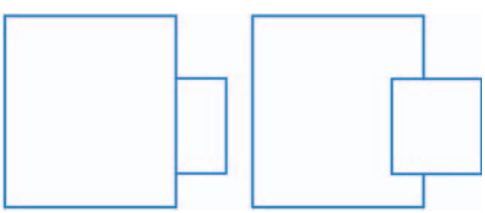
THE SPATIAL BOUNDING BOX—SIZE EQUALS DEPTH



A line drawing of a box. A spatial bounding box. Big deal, you say. Ah, yes it is a big deal. It has taken me many years and even more drawings to come up with this simple tool to teach depth. See, when our minds have something as simple as a box to fill with information, we are not intimidated to do so. This framework allows us to push our boundaries. How does it do this? Next illustration.



The box on the right is smaller than the one on the left. What does that mean? It means it is farther away, right? Well, it could be or it could mean it is just smaller and the same distance from us as the other box. In this chapter, we are going to use it as our tool to push the depth of our page!

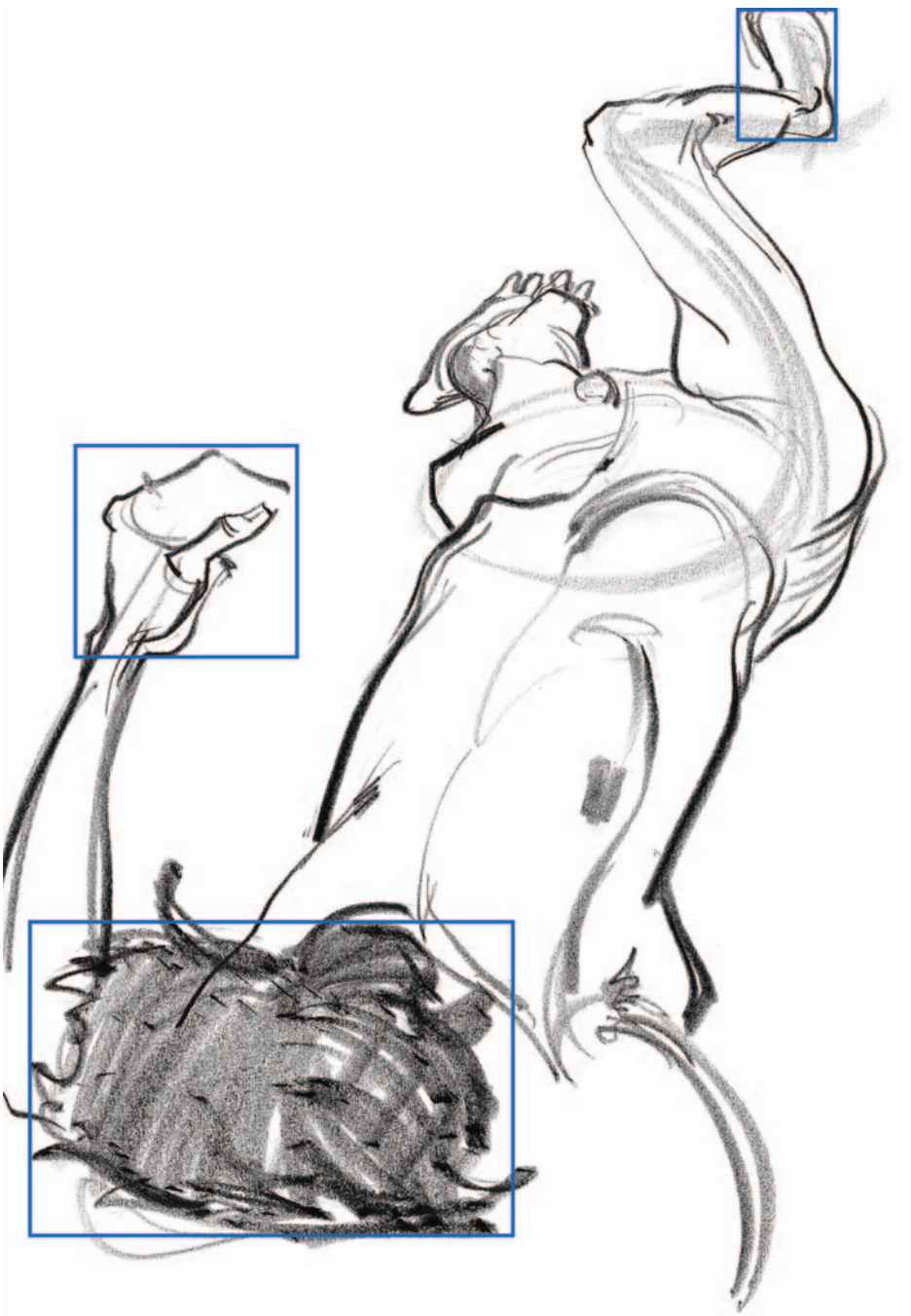


If we want to further clarify the depth on the page we could overlap the boxes. In the image on the left, there is implied perspective since the box that is farther away from us is smaller. The image on the right is slightly confusing with the closer box being smaller. The overlap here is what saves us from misunderstanding the spatial relationship in the drawing. This shows you how powerful the two drawing ideas, size and overlap, are.

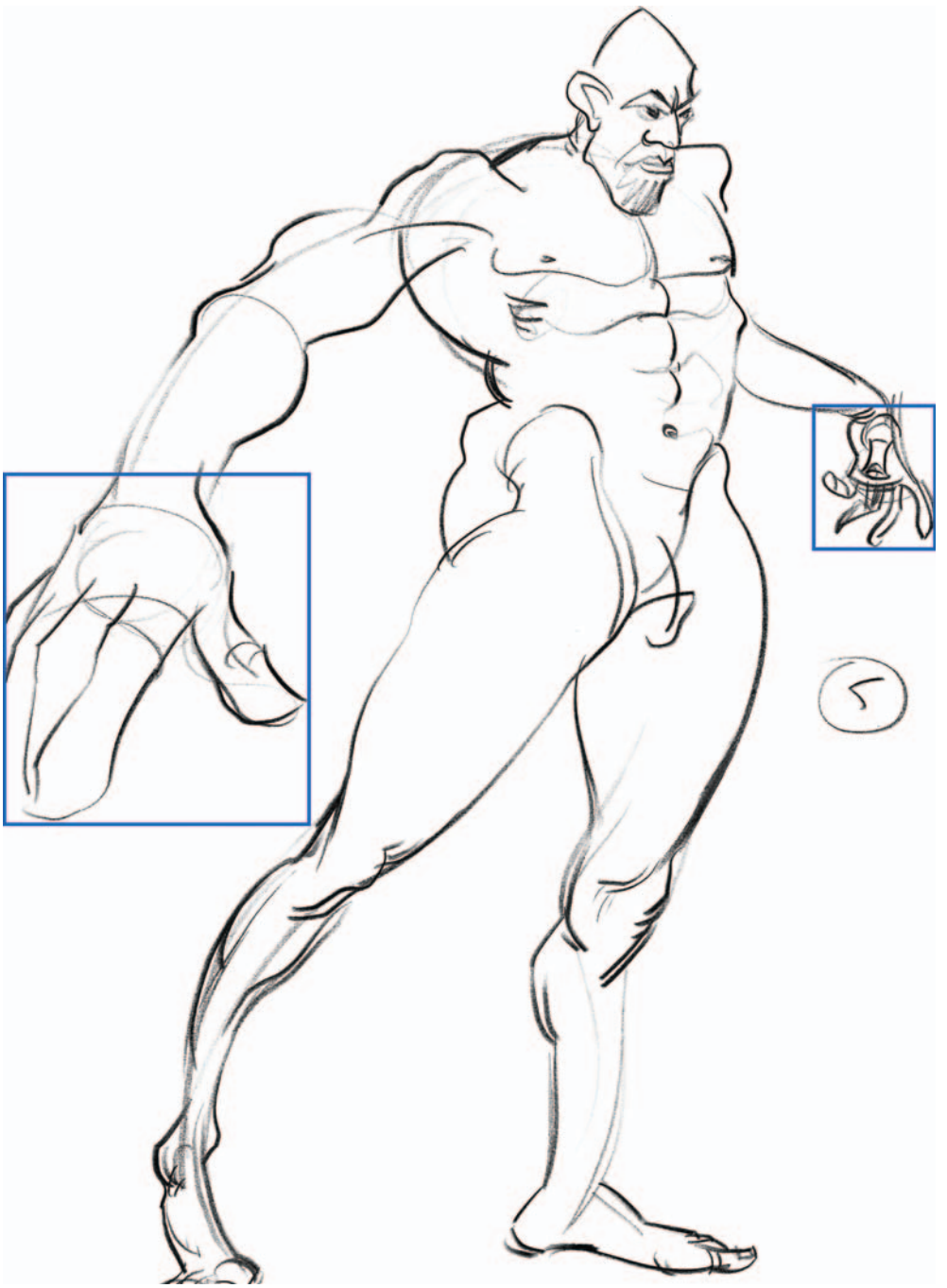
Here, form helps in the exaggeration of fluidity. Look at how force comes from the buttocks over the thigh and down its far side to the knee and then continues into a rhythm to the ankle.

I control depth through size and a simple way of controlling size is through seeing abstract flat parameters. Look at the bounding boxes around the different areas of the figure. In the beginning, do this with realistic purpose. For instance, a foot that is closer to you would be larger than a foot farther away. You can do this on a photograph. This concept is visually real. This happens because of the roundness of our eyes.

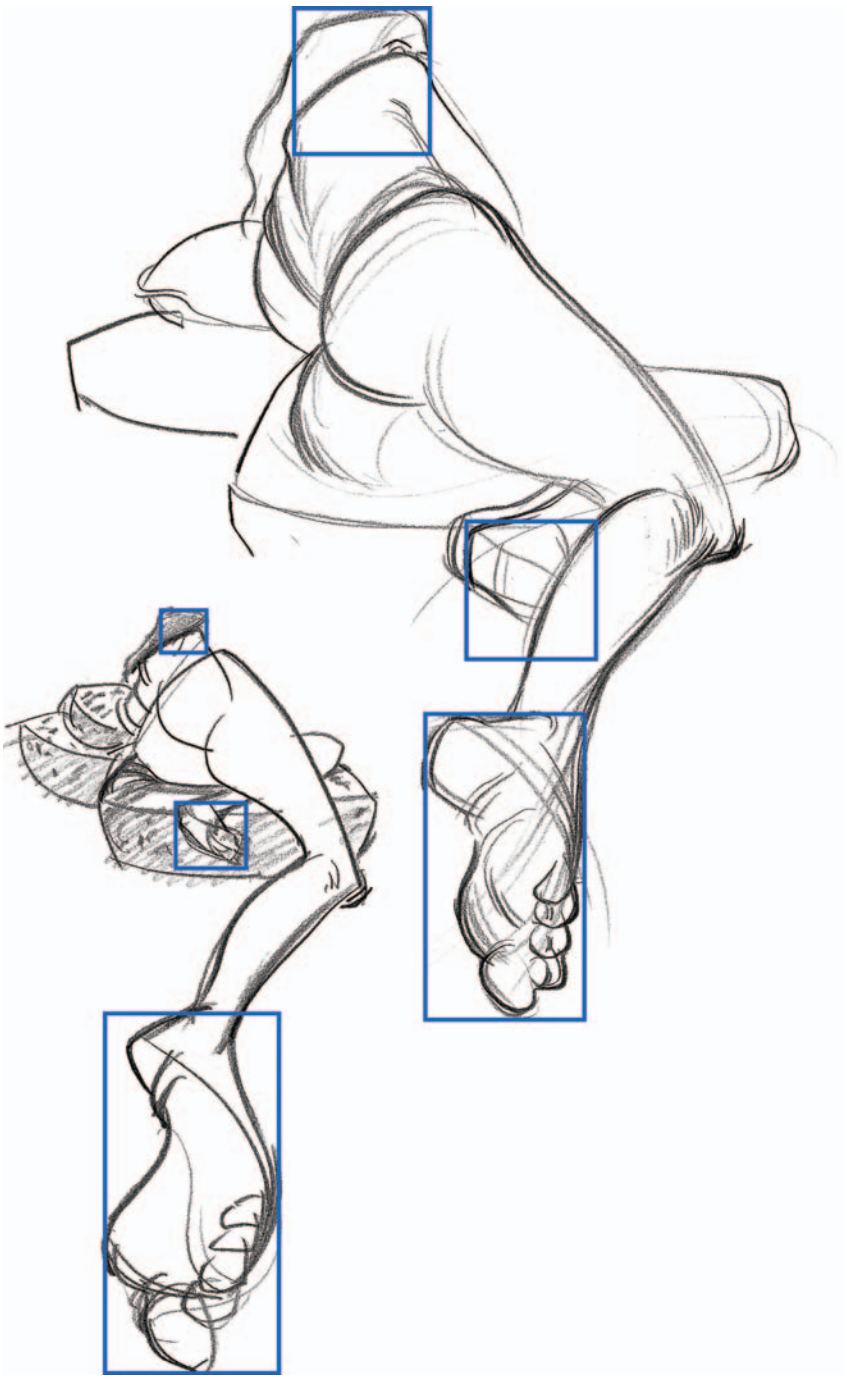
Another way I describe this idea to my students is that areas of the page take up a certain amount of acreage, as if the paper is land.



You can see the exaggeration in space here between the foot and the model's head. The overlapping moments on the left side of the body, starting at the ribcage and moving down to the left foot, clearly define the figure's direction in space.

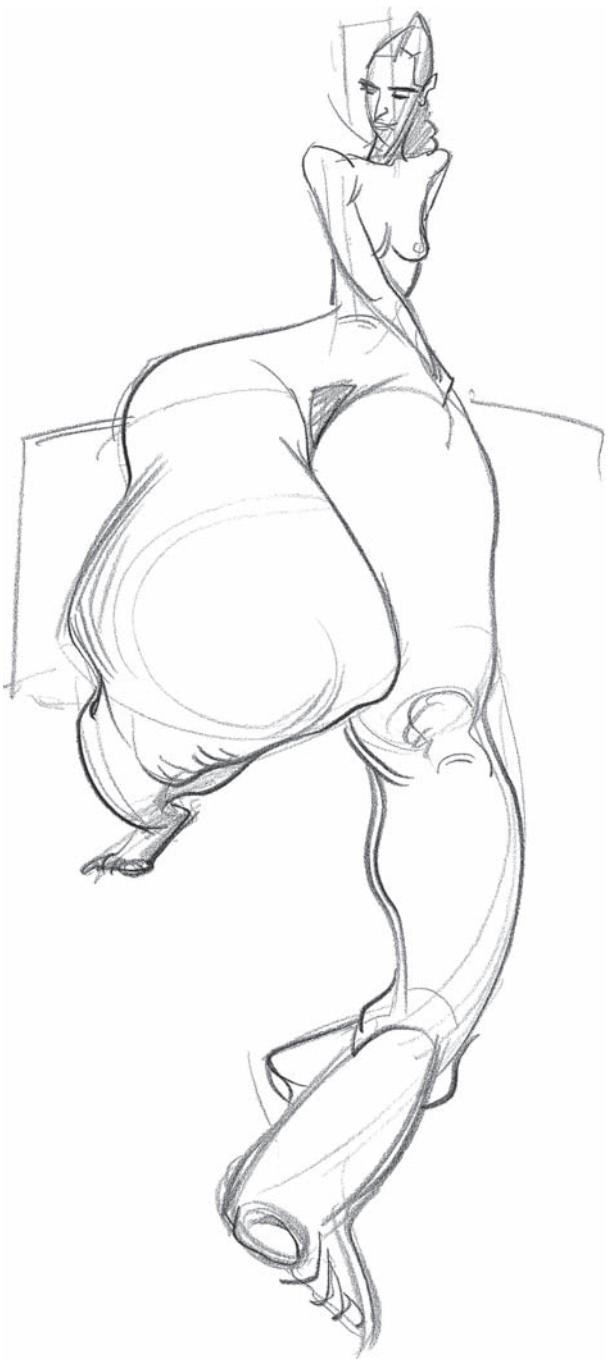


Here are more examples of the bounding box idea. Look at the acreage that the distant hand occupies versus the closer hand. The amount of flat space the hand takes fools our brains into thinking that an object is close or far to us. To really apply this idea, there should be two of the same object, such as the hands. The human body is built in pairs so there is a great opportunity for this.



The top drawing was my first pass at this story. I then attempted stretching the space between the head and the closer foot. Look at the size difference in the spatial boxes! The most drastic change is between the feet. The far foot in the bottom drawing is tiny in comparison to the closer foot. All of this space is designed through change in size of the box!

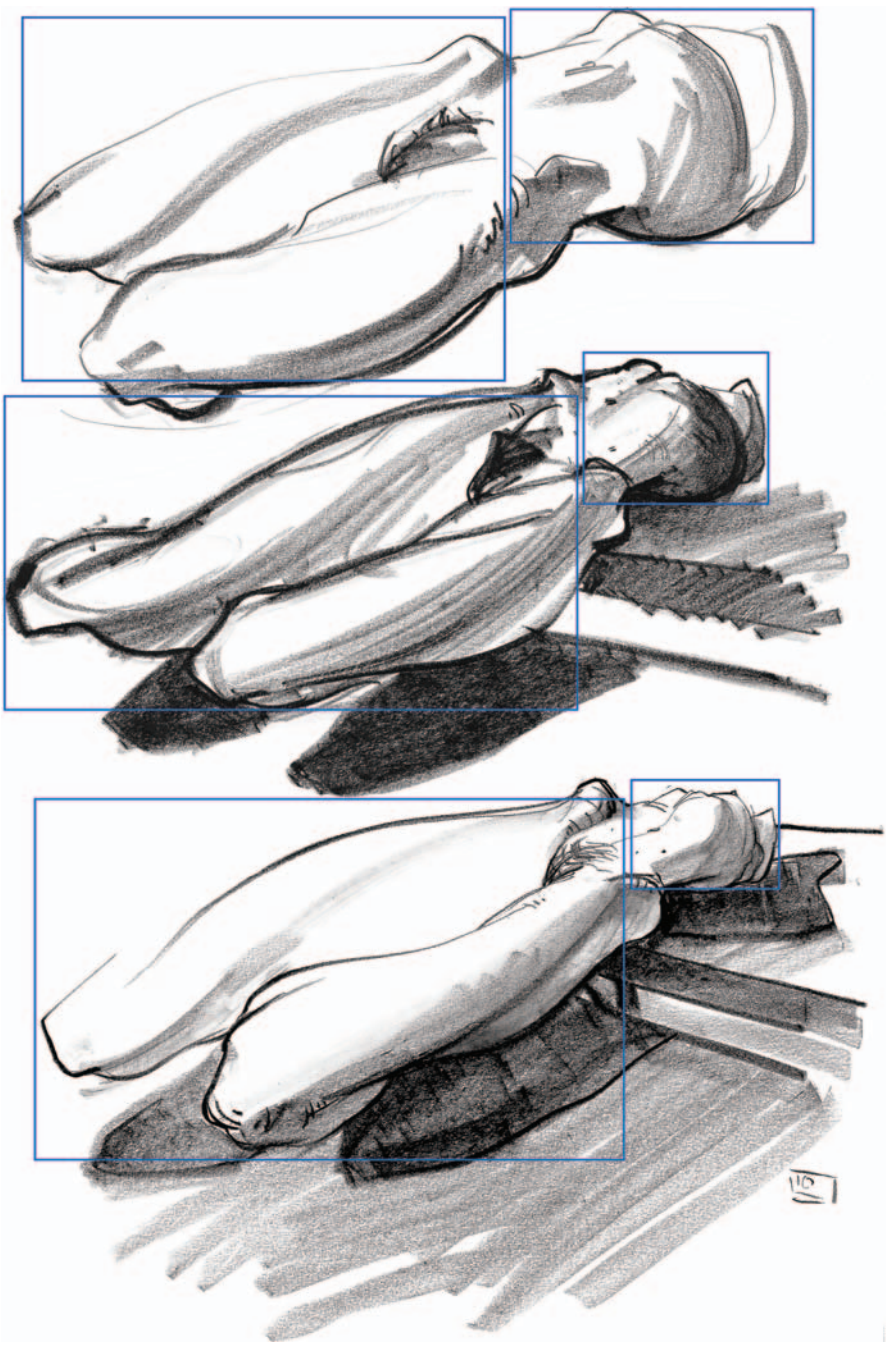
The size of the model's head and ribcage relative to the size of her legs creates the illusion of depth on the page. This creates a feeling of power since we feel like we are looking up at her, as if she was a giant.



Look closely at the bounding box I drew for the model's head. I brought her foot and knee out in this image. The leg with the large knee comes forward aggressively and recedes back in space to the small foot. This radical size difference opened the door for me to consider the amount of pressure being pushed upon the smaller foot.

This is the furthest I render a drawing. I show it to you because of all of the tricks I used in the presentation of my idea. First, let's talk about the spatial bounding box. Notice the size variety in the spots on the pillow in the foreground. Look at the direction of the strokes I used for the forceful form in the left shoulder. They point right up to the artist's face. I also slightly thickened the outline of the model's edge to separate her from the background. Know your objective and use the right tools for the right job to get your point across.

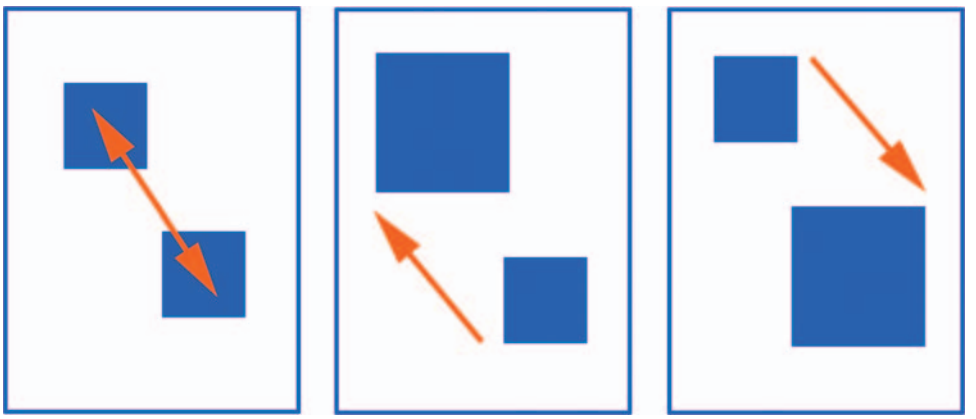
This drawing has a more subtle implication of size equating depth. You can feel how the hand comes toward us because it is slightly larger than it should be compared to the size of the model's head. All of the overlapping moments in the journey from the head to the hand also describe depth to us.



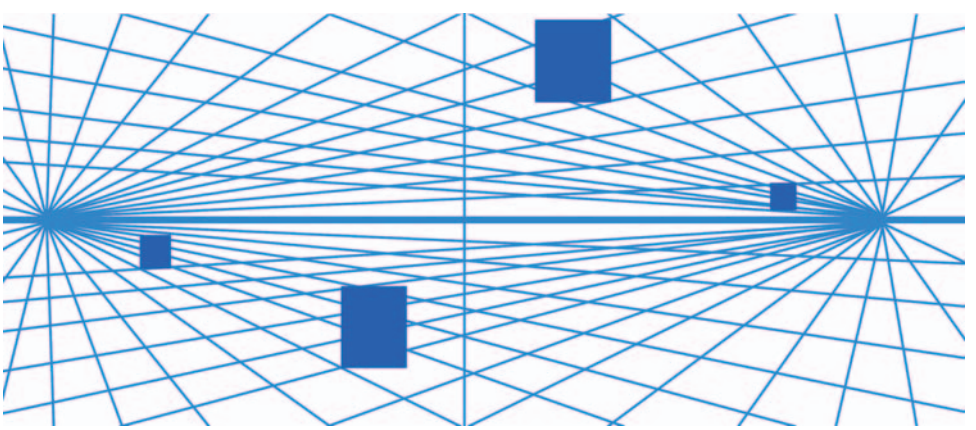
In this series of three drawings, I kept pushing the idea of the weight in the legs and the stress that it applied to the upper body. How did I do this? I kept shrinking the size of the ribcage and increasing the size of the legs. This pushed the ribcage back into the page and brought the legs forward. Also, our minds think that the bigger something is, the heavier it is.

Here is our last image in this section. The obvious size variation here is in the head to the hand relationship. There is the more subtle difference between the two eyes. I love that the lines are our paths along the flat surface of the page but our mind makes us think we travel away in space.

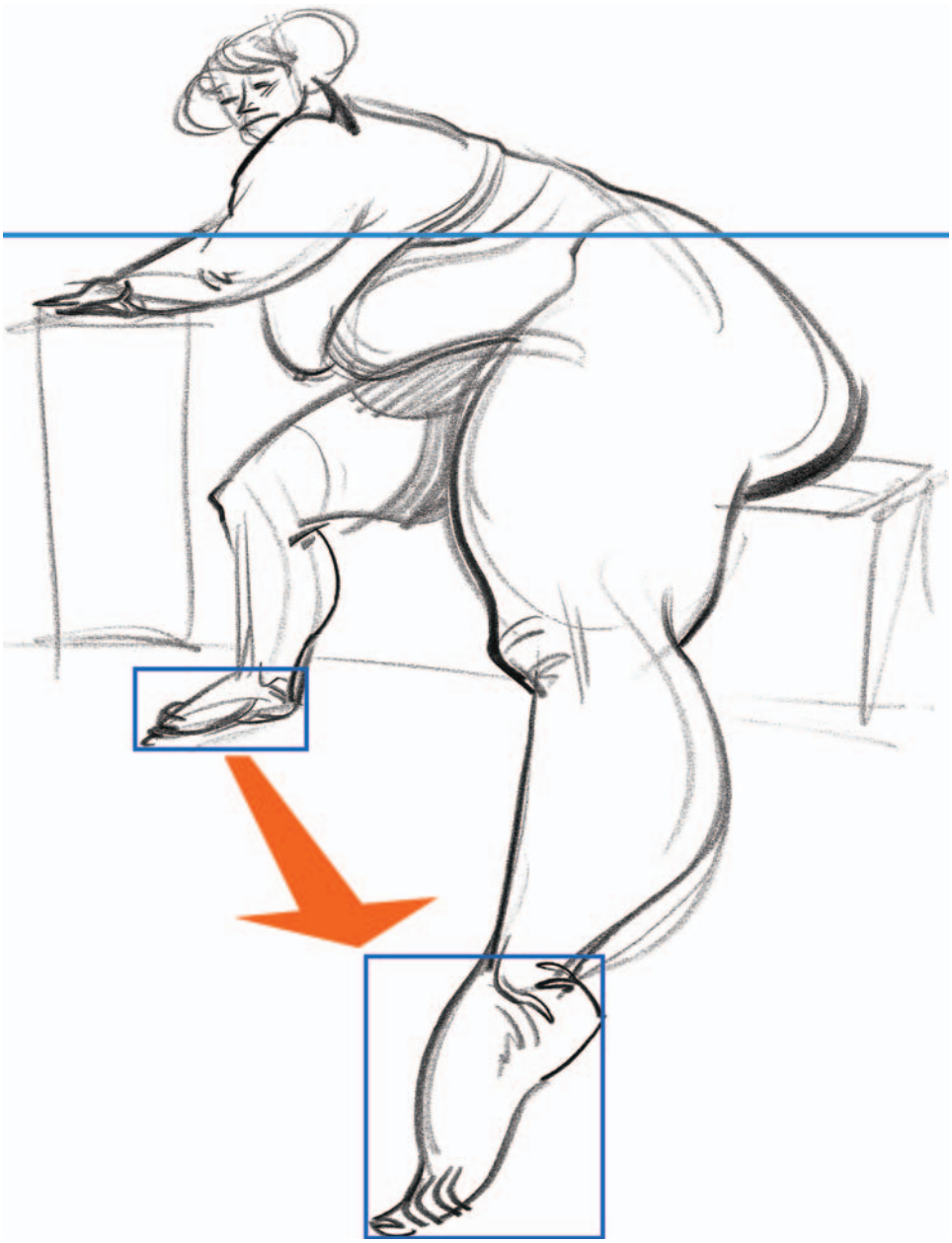
LOCATION EQUALS DEPTH



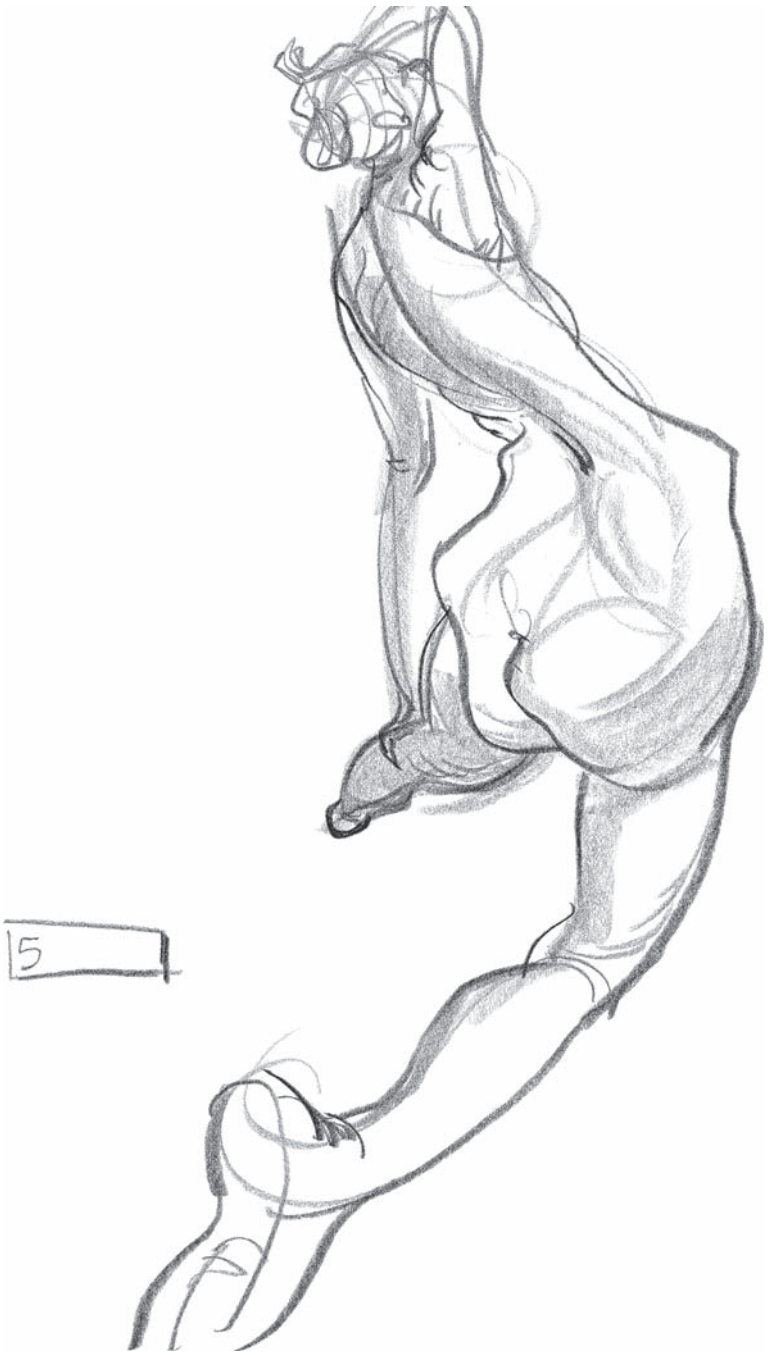
Let's uncover one last trick about depth. Location on the page or the height of one object relative to another on the page also helps define space. The first box on the left shows that perspective could be going in either direction. Is the horizon high or low on the page? Hard to tell. In the middle box height, assisted by size, makes us think that the horizon line is low on the page. The orange arrow shows the direction that space is moving outward. The third diagram shows us the opposite. It looks as though space is moving outward, going from the top to the bottom square. This would mean that the horizon line is high on the page since the smallest an object can be is right on the horizon if the object is on the same plane as you.



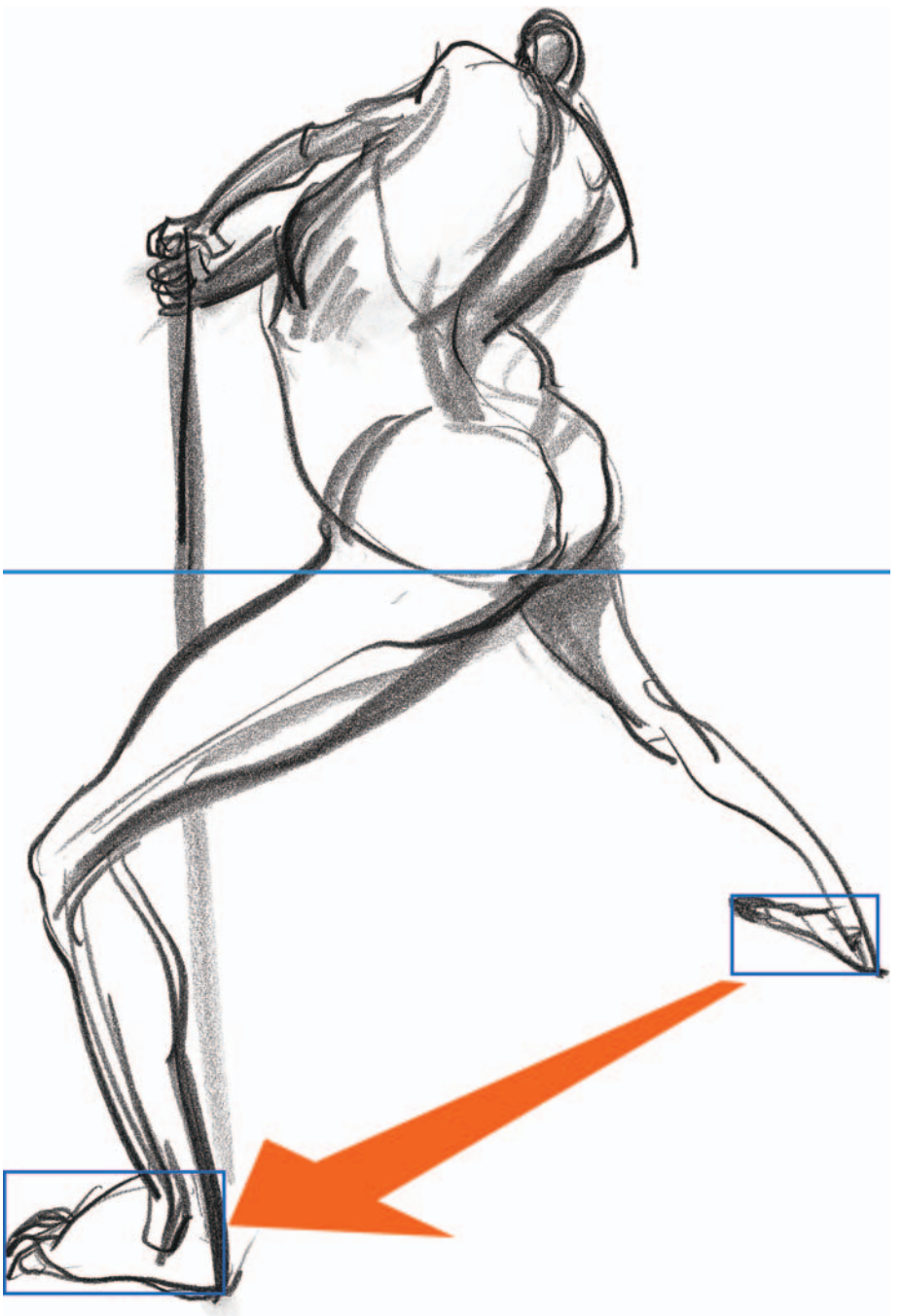
Here is a two point perspective diagram to show you why this concept works. By choosing a horizon or eye line, we can start to see how objects get smaller as they get closer to that line or get larger as they get farther away. In the drawing that follows, I will show you my eye line in creating the drawing and how the spatial bounding box works relative to the line.



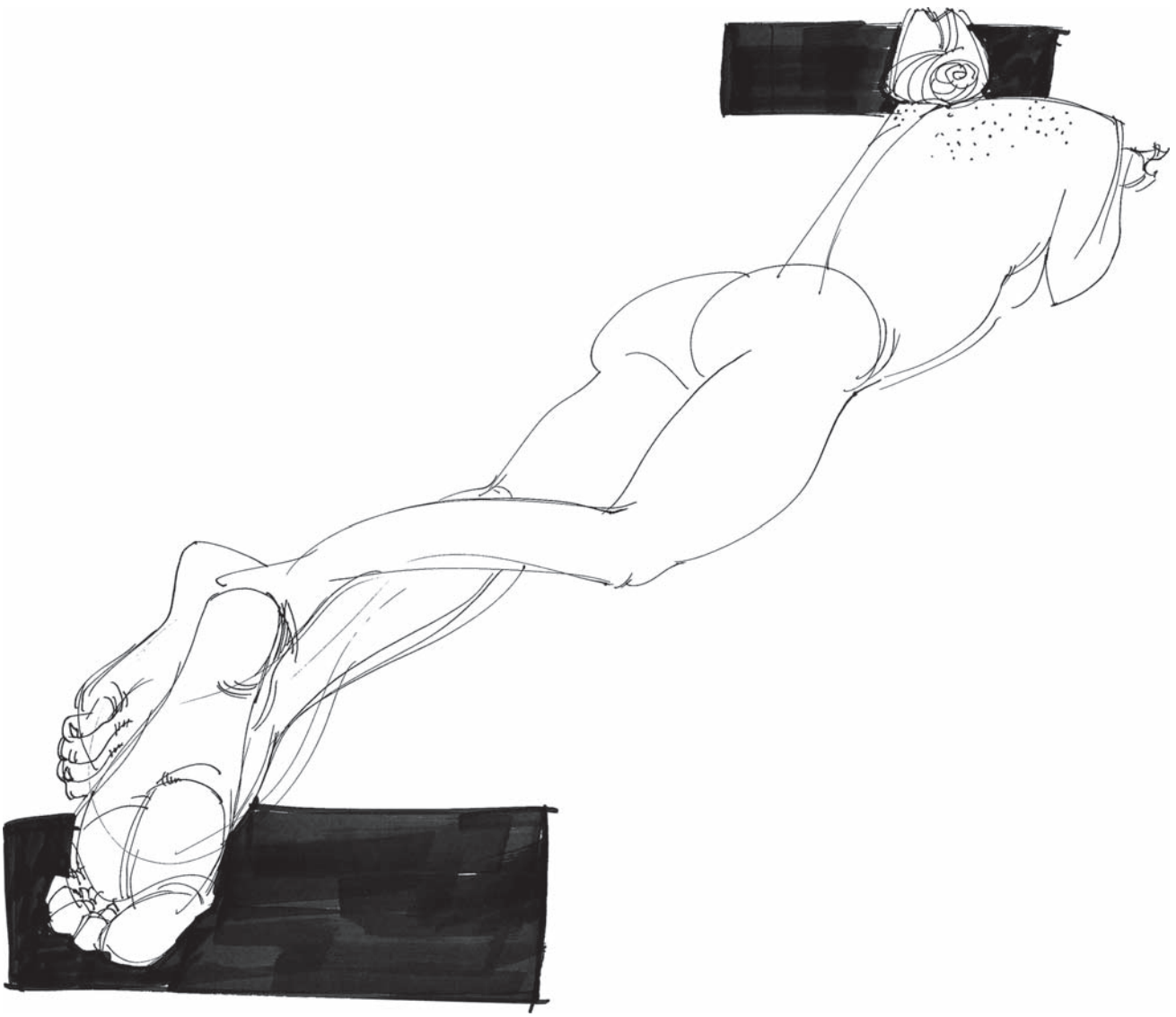
Let's test these ideas. The model's upper body is on the same plane as us. I show you this with the blue line that indicates our horizon line. We can start our ride at the model's hands and move up into the shoulder, over the upper back, and keep moving until we make our way down to the foreground foot. The change in size between the two feet is the clear contrast that defines a vast amount of depth. Connecting the feet with a line gives you an angle on the page that will lead you up to the horizon. That horizon line is your line of vision relative to the farthest location of the plane you are standing on, which more likely than not is Earth.



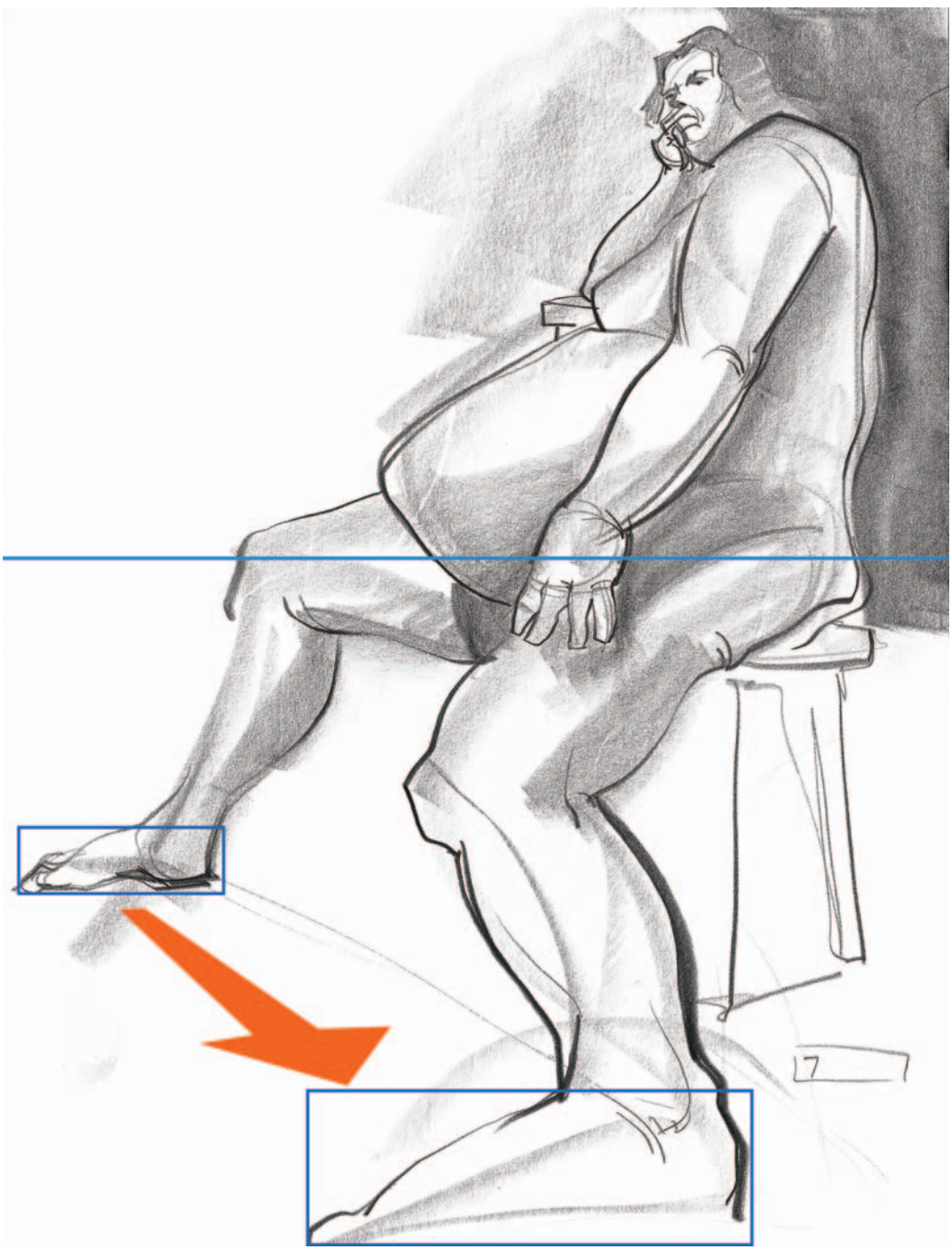
Here the model's body divides its weight between her left foot and right knee. Once again we have her feet show us the dramatic sense of depth on the page. See how small her head and hands are in comparison to that right foot. Feel how the relationship between the feet once again describes the plane the model is standing on.



I love looking at the pair of arms against the pair of legs in this image. Force still makes its way through the figure. See the vast amount of space this pose occupies because of the size and height difference between the feet.



Here is a clear example of the spatial bounding box. I actually used the concept as a design element. The head is much smaller, and the feet, which are larger, help define a bigger spatial bounding box.



Again, the extreme appendages, head and feet, define this triangular pose and the space it occupies. Keep in mind that all of these images are on flat sheets of paper. There is no depth. Your brain thinks there is and understands what it sees because the artist, me, sees the same way you do.

Exercises

1. Start off your drawings by laying down a pass of bounding boxes. Draw them relative to your ideas on what you want to bring closer to you and what you want to push into the page.

2. Take the process from above and exaggerate it even further. Make the boxes contrast in size even more. Make the large boxes larger and the small boxes, smaller.

3. Once you understand the rules of depth then you can have fun breaking them. Take something closer to you and make it smaller, then take something farther away and make it larger. You can equalize or flatten depth by making areas the size.

4. When you have models pose for you, direct them to give you poses with a lot of space.

5. Draw the model from a close proximity to notice the variety in real space.

6. Draw the model from far away. See how the amount of space she occupies diminishes. This is where you can use the spatial bounding box to recreate close proximity depth.

Chapter 3
Shape with Character

In Chapter 2 I mentioned the importance of understanding depth and flatness at the same time in art. Shape makes this point real clear. You may draw dimensionally but you can still outline a silhouette. This immediately gives an image a sense of flatness. Drawings can start to feel like a jigsaw puzzle. You start seeing how one puzzle piece fits perfectly into another. You start to shape design the large, medium, and small shapes. Remember, you are still working on a flat plane.

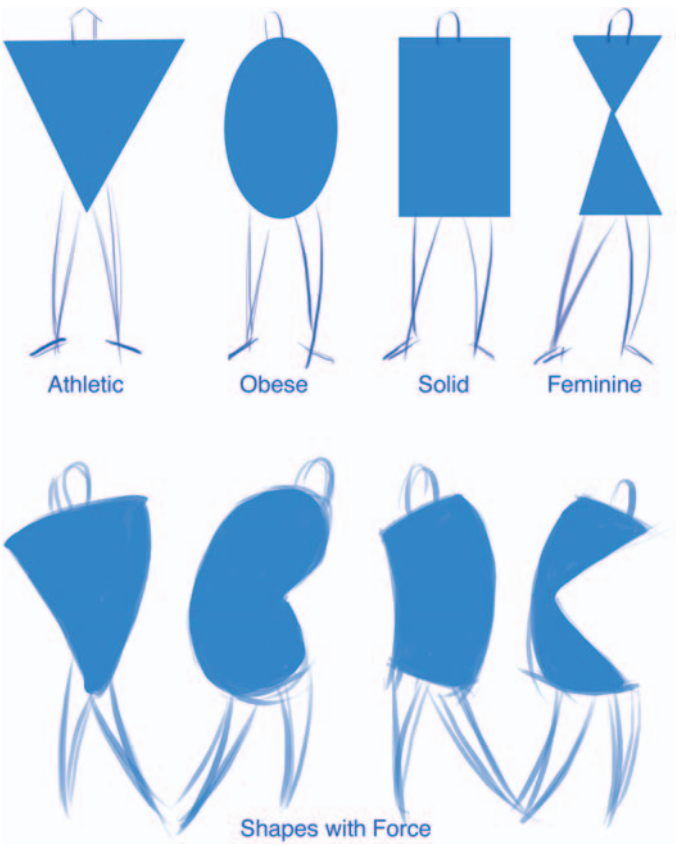
As children, we start the act of drawing through simple shapes. As we become teenagers and young adults, we travel through a period of striving for reality in the art. Ironically, in maturity it is a return to childhood that balances out our interpretation of our world. Let's return back to a tiny sliver of childhood and look at some shapes.

Every child is an artist. The problem is how to remain an artist once he grows up.
Pablo Picasso

When learning how to draw, it is form that creates shape. There is no silhouette to see without a form to create it. Be aware of jumping into shape too early. It can quickly become a crutch and lead you to weak drawings with no structure.

After fully understanding form, there are many times that I will start a drawing with shape first and then fill it with form. Drawing in this order allows you to push your creativity. It is more complex to start drawing an idea from a form instead of a shape. Your initial shape may need some tweaking to properly fill it with form, but you will at least have an interesting launch point.

ABSTRACTION OF SHAPES



Above are some basic shapes—the triangle, oval, rectangle, and a double triangle. They are static because of their symmetry. What is interesting to note here is that at this basic level they already imply character. Below, I have added some force to these shapes. You can see how easily they come to life.

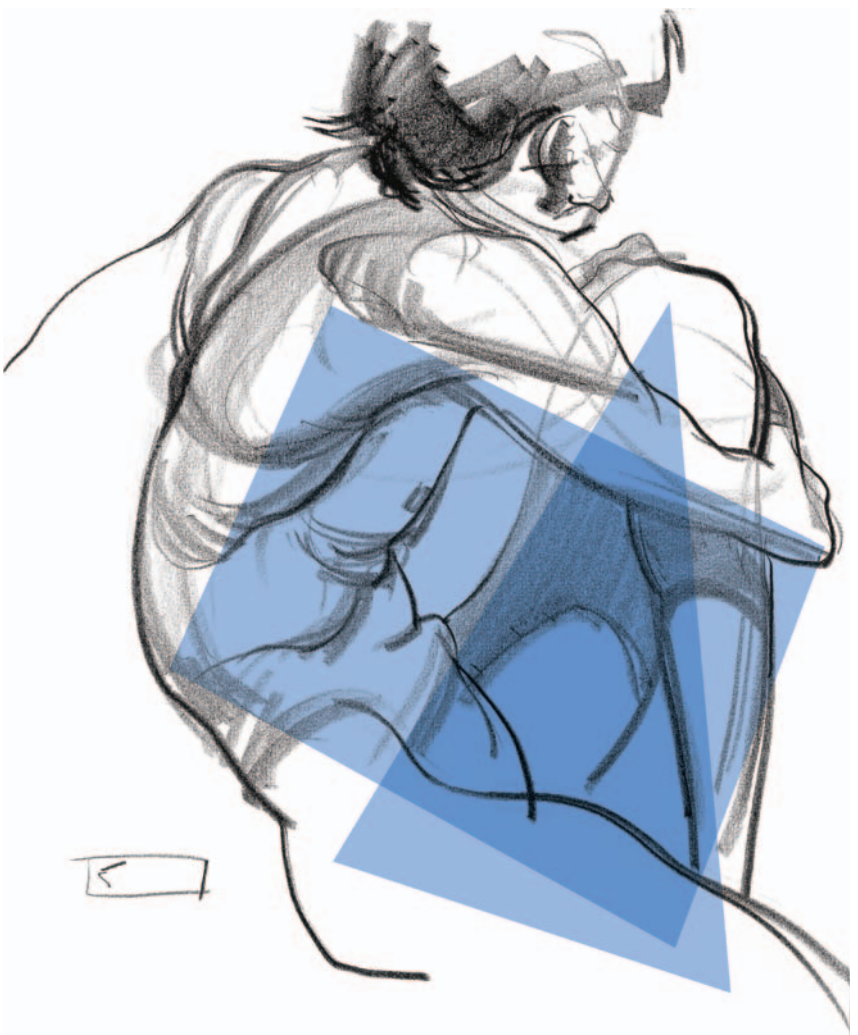
Typically, each of these shapes has some general emotional relationship to us.

Triangle: With its point downward, the triangle can represent an athletic figure. It is also often used for villains because of its pointiness and dynamism. Precariousness could also be implied by it trying to balance on its point. Flipped around, where the point is on top, the triangle suggests solidity, like a pyramid, unmoving. The triangle is the most dynamic of all basic shapes because of its strong angles. Used with force, it is like an arrow, directing energy from one location to another.

Circle (Oval): This shape is considered the friendliest of the shape family. No pointy or dangerous corners. In the real world, typically things that are round are soft and safe. It is no accident that Mickey Mouse's head and ears are circles. Our pupils, the windows to the soul, are circles.

Square (rectangle): This shape defines strength. If stretched horizontally, it feels like a solid base or foundation. Vertically, it is like a column of strength. This is the shape I love using for size and proportion in design.

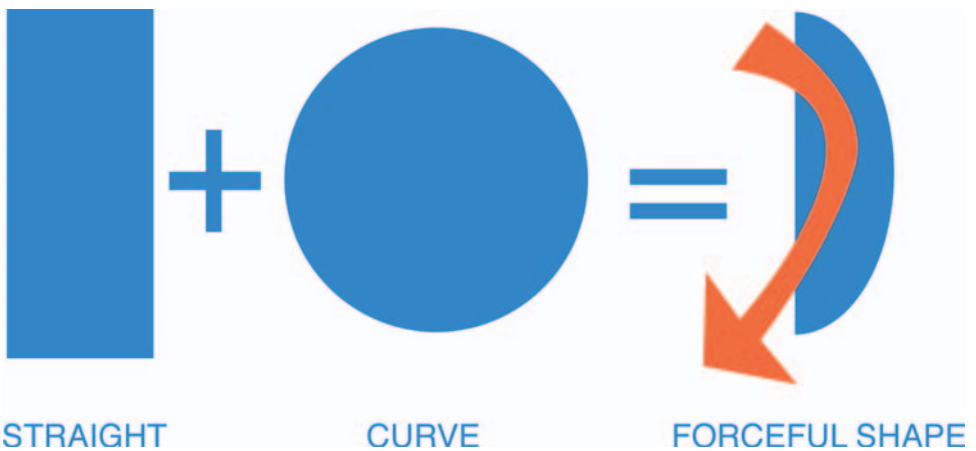
One way of using just these preliminary shapes is to see them at the top of the pyramid in the pose. Does the model look like a rectangle, triangle, or circle. Maybe a pose contains multiple shape ideas. DO NOT get trapped into drawing the model in this method, it is NOT Forceful. In fact it is quite dead. **The shapes are abstract parameters of the figure for placement relationships**. Here is an example.



Here I shaped out for you the triangle created by the back leg and the rectangle that is created by the arm, back, and lower leg. Again, I don't draw these ideas because they don't excite me with passion through the theory of force, they are quick abstract thoughts to help me with the placement of the figure. Students constantly ask me about proportion. As I have mentioned before, proportion is a secondary thought to me while force is the forefront. This is a great way of obtaining proportion without measuring every line and having that process take over your drawing experience.

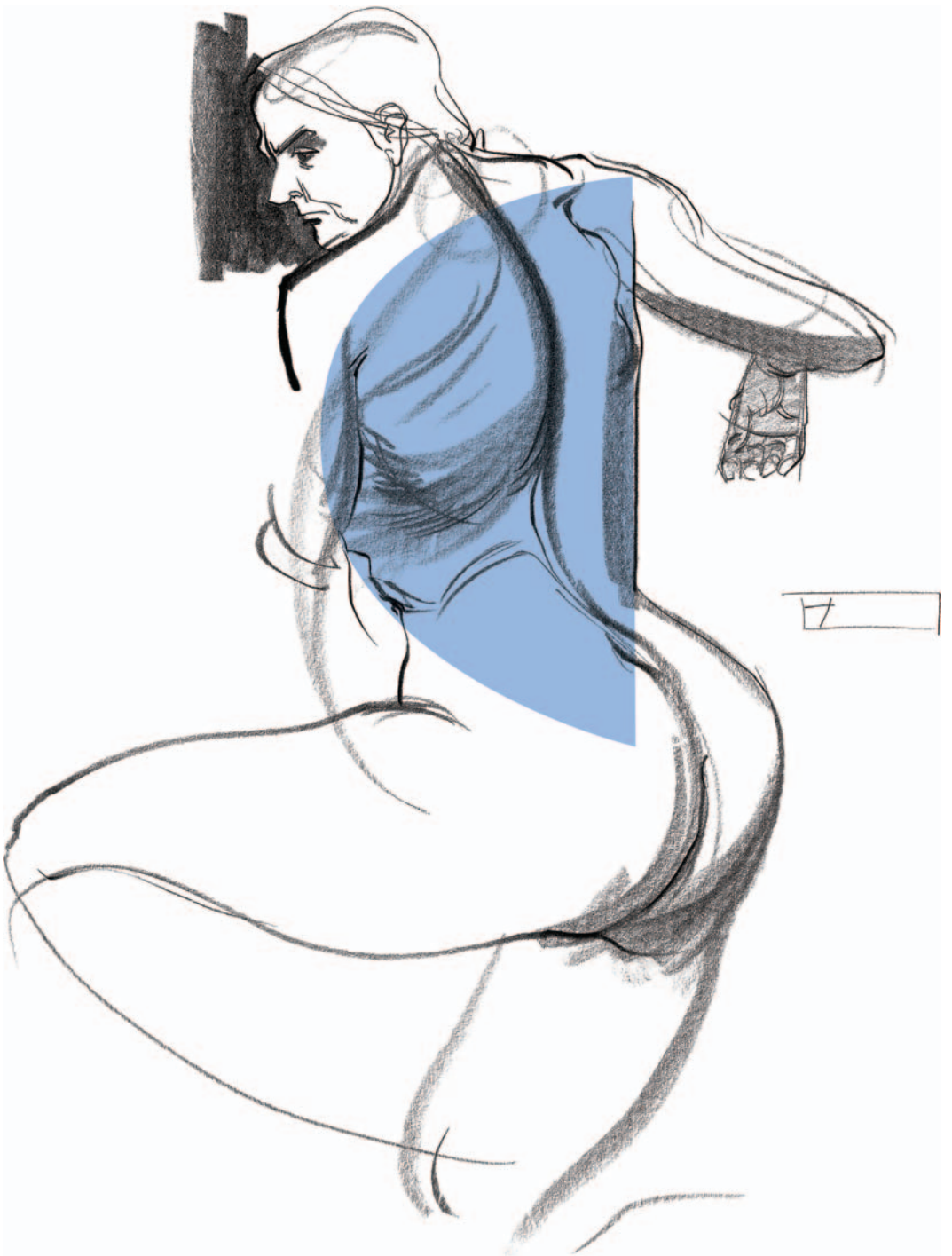
FORCEFUL SHAPE

Let's get back to Forceful shapes. My first book on force (*Force: Dynamic Life Drawing for Animators*) covers this philosophy in extreme detail. Let's take a quick look at it again.



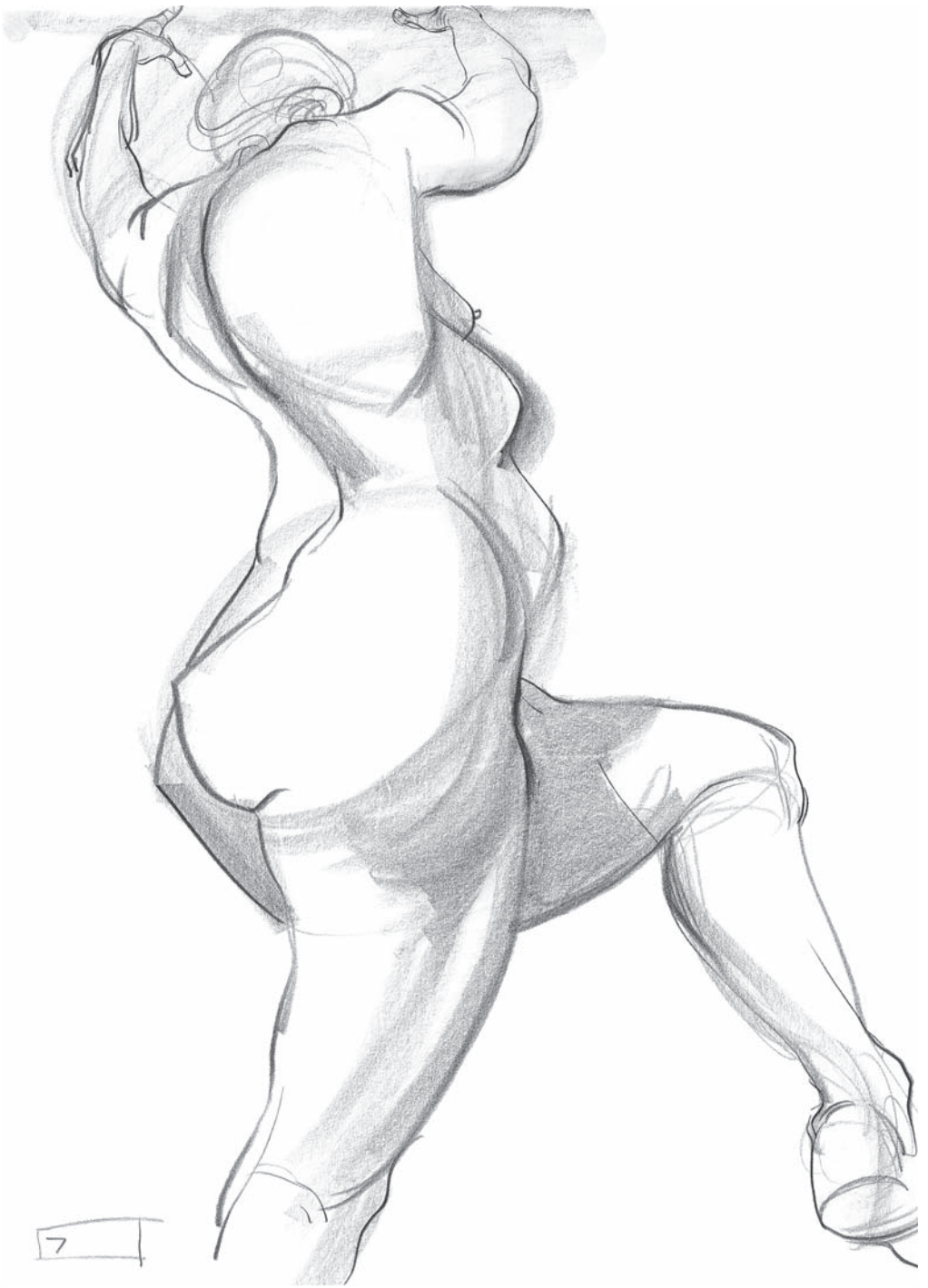
Just to refresh our minds on the concept of forceful shape, what we want to find are straight to curved shapes or something that looks like the letter "D" or half a pie. The straight represents structure and the curve represents force. Here is how the idea of straights and curves combined creates forceful shape!

This design concept is so simple and powerful. When I instruct, this shape clearly defines what is working and what is not in a drawing. The key is seing shapes even though you are looking at a line drawing.



Here is a more traditional drawing that was founded on the straight to curve or forceful shape concept. The straight line of the back clearly defines the forward thrust of the chest.

The straight to curve here is the opposite in its function. The curve is in the back and the straight is the chest. See the shape also in the lower left leg. The front of the shin is the straight and the back is the curve. All of the figure is designed with shape, some areas are just more obvious than others.



This is the last example for forceful shape at its iconic simplicity. Again, I used it in the ribcage area. The back is the curve and the front of the chest is the straight. The right thigh is another obvious example. The front of the thigh is the curve and the hamstring is the straight.

In my book *Force: Dynamic Drawing for Animators,* I discussed the rules of straight to curve design in depth to create these forceful shapes. In the last few years, I have discovered a new way of instructing students about this concept by using cut paper. I have my classes cut out D-shaped pieces of paper before the model takes the pose. Then, students glue stick these shapes on the page relative to the forces they understand in the figure. After sticking down these shapes they draw the figure on top of them. This is an excellent way to comprehend straight to curve or forceful design. Remember, the curve represents force and the straight, structure.

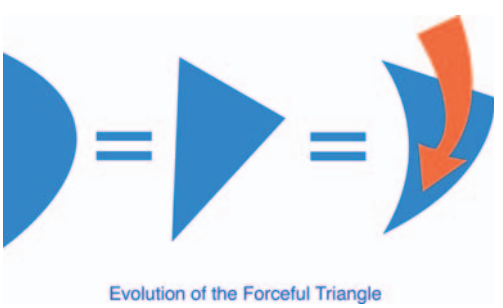
Try this exercise. It causes you to make clear decisions. That clarity allows for the realization of what direction the shape must be in to function! Let's look at some examples.

Forceful shape is used in the back. The curve defines the directional force that came from the neck and applied itself in the peak of the back. What I find of great interest in this image is the flat shape of the brown cut paper versus the depth created by the lines drawn on top of it.

The areas I designed with the forceful cut out shapes are the ribcage and the model's left leg. The ribcage is thrusting upward with the straight of the back supporting it. The same occurs in the leg. As an added bonus, I added the student drawing behind the model. Notice how small he is. Again, your mind immediately understands that the student is a certain distance away from the model.

Throughout the rest of the book, I will apply the shape concept through digital overlays. Again, this exercise with cut paper is a must. The speed with which clarity is received on forceful shape is high.

THE FORCEFUL TRIANGLE

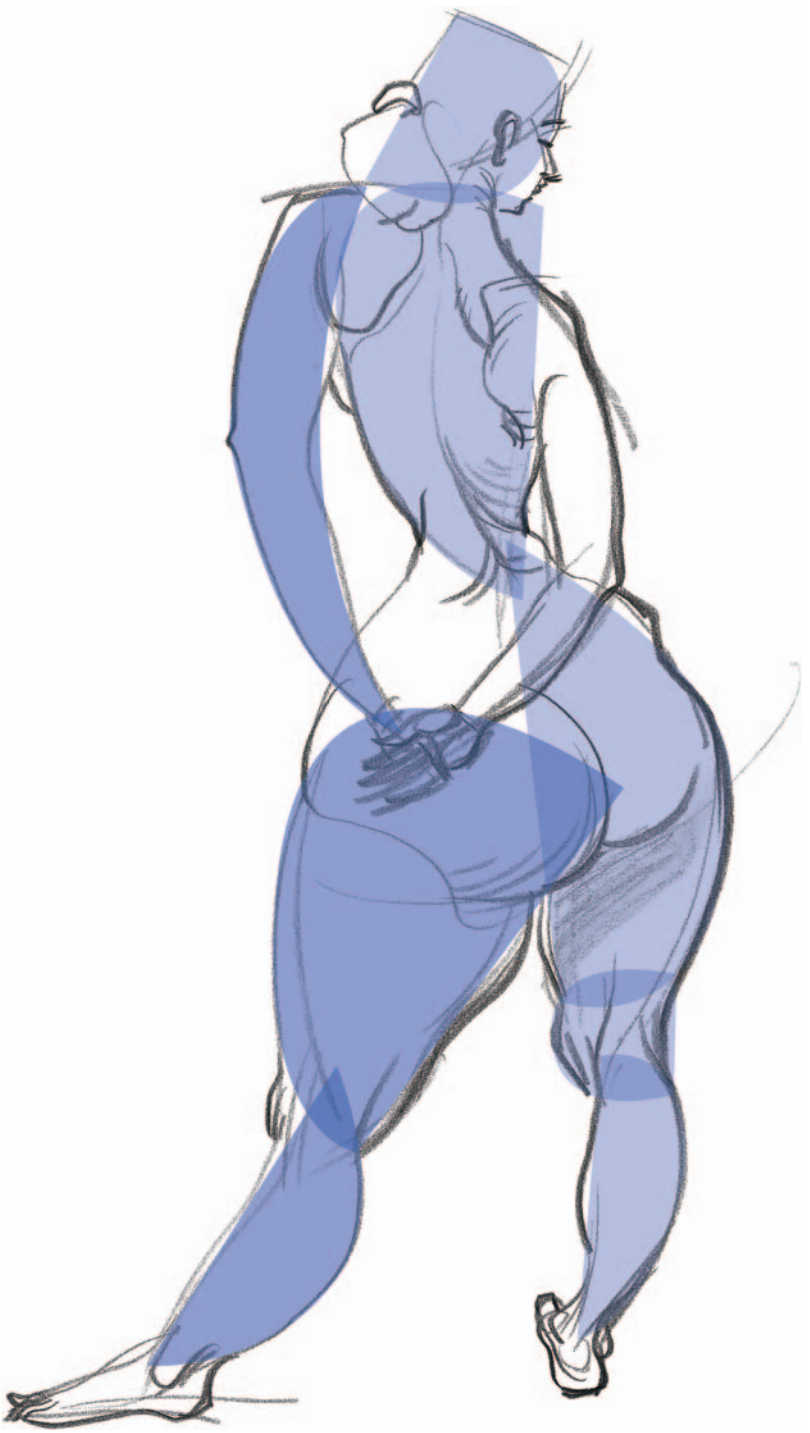


Evolution of the Forceful Triangle

Now let's take our forceful shape and make it less graphic and more organic. First we take the three points of the forceful shape. The third point is the peak of the curve. This gives us a triangle. We slightly bend our straight side and start to create a flexible triangle. This triangle is a powerful shape. The triangle, because of its point, innately points in a direction, like an arrowhead. Having one triangle point itself to another creates rhythm with shape.

Just to up the ante of this concept, remember that force is hierarchal (look in the Key Concepts section at the front of the book), meaning look at it from big to small ideas. So, let's take this shape and use it to see the abstraction of an ENTIRE pose or, the full pyramid. That's right, we can now take the pyramid/triangle and have it actually represent the entire pose.

Here it is! I have defined the pose with a rhythmic triangle. This triangle shows us the big idea or the full hierarchical pyramid. The top half of the triangle pushes right and the bottom of the triangle pushes to the left. You can see these energies in the model's ribcage and hips. I then went in and defined the multiple rhythms with the forceful shapes that clarify those concepts.



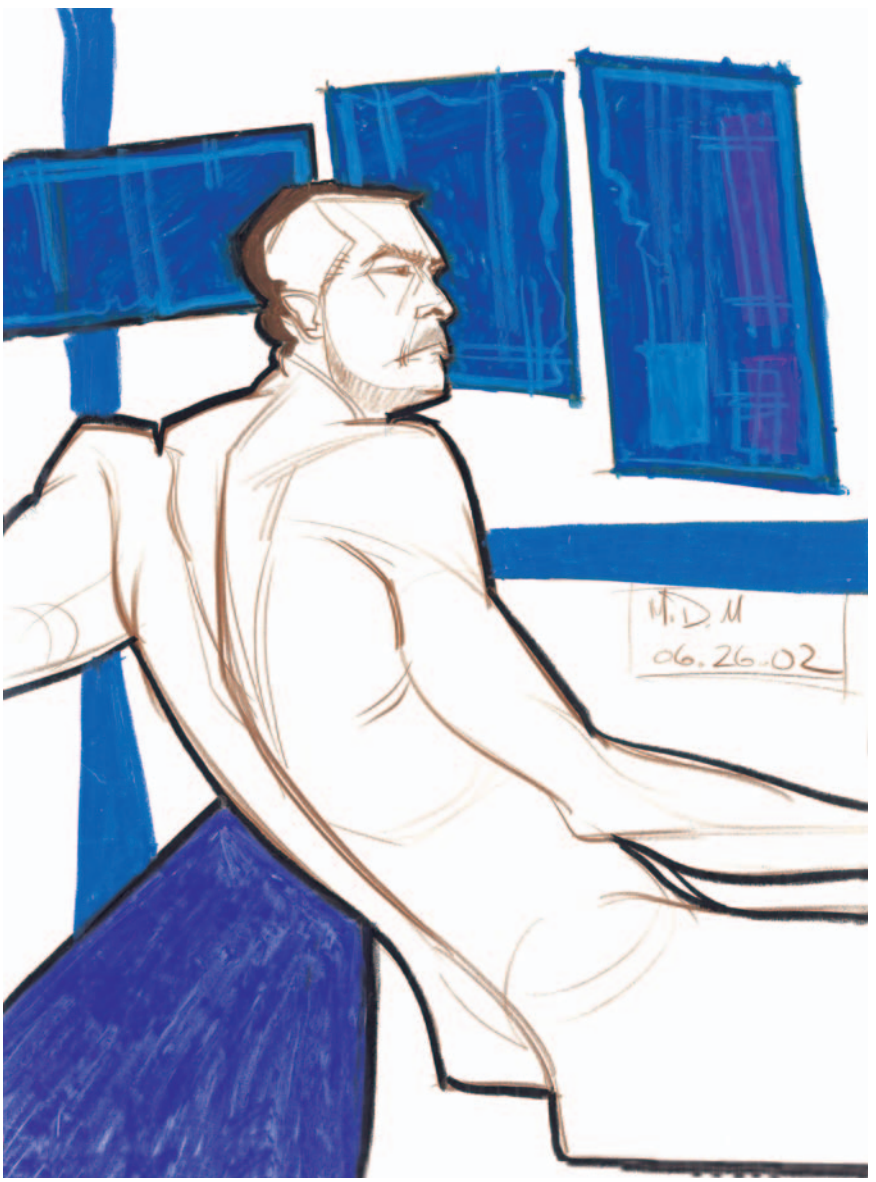
This drawing of the same model shows the shift in the hips moving in the opposite direction. See the straight of the right side of the ribcage and the curved left side. This curve of the ribcage slides into the curve of the hip. It then travels into the knee and down into the right side of the calf. See the clear forceful triangle of the left arm.

Here is another example of forceful shape as the focal thought in execution. See how there is not much interior line to determine form. It is primarily determined by the overlapping of the shapes.

Our last drawing of clear straight to forceful shape design used to exaggerate the figure reveals itself in the ribcage and thighs. Look more closely and you will also see it in the shin, arm, ear, and eyelids.

THE BRILLIANT BOUNDING BOX RETURNS

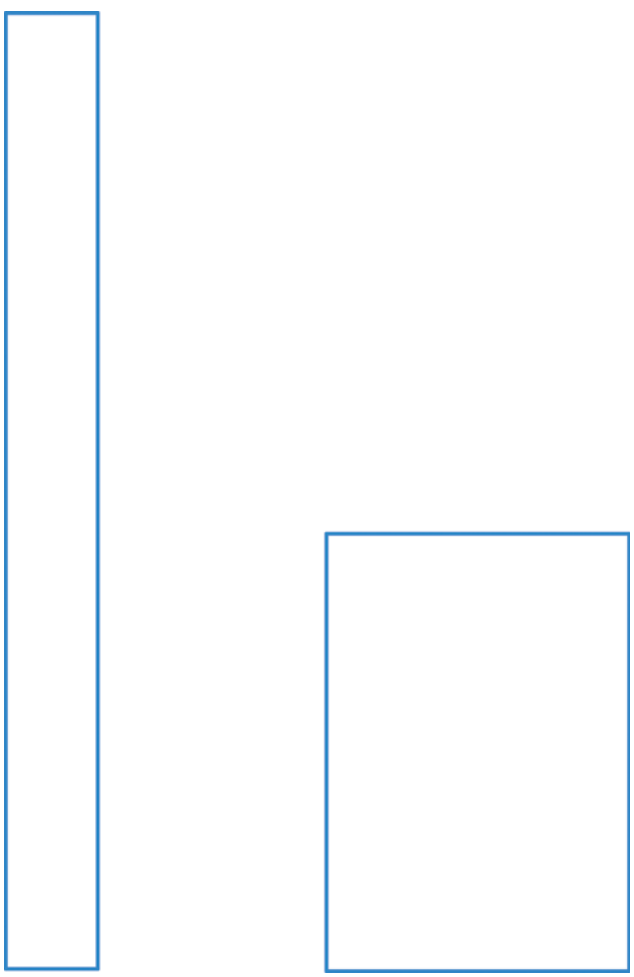
Years back, a friend of mine would hold drawing sessions in his studio. I was teaching four classes at the time and this personal drawing time let me further my own experiences with the model. Out of those sessions came the drawing below.



This drawing was at the beginning of my journey into abstraction with flat, inorganic shapes. As simple as it may seem, just playing with these abstract shapes against the design of the male nude was a real breakthrough in a figure drawing environment for me. The three boxes in the background became design elements. Notice how I started breaking those boxes down into smaller boxes. Look at the shape in the lumbar region of the back. Notice how it suggests perspective but just like any other shape on the page, it is FLAT!

These abstract shapes bring me back to the infamous bounding box. This time, though, it is not spatial but used for ratio so it is our **ratio bounding box**. What is so important about this? Well once again, your mind will be able to fill the simple shape of a box because it is so simple. This accessibility allows you to be more opinionated and creative. The real challenge is to have an opinion based on truth or you could push or pull in the wrong direction.

Seeing abstractly is one of the keys to great design.

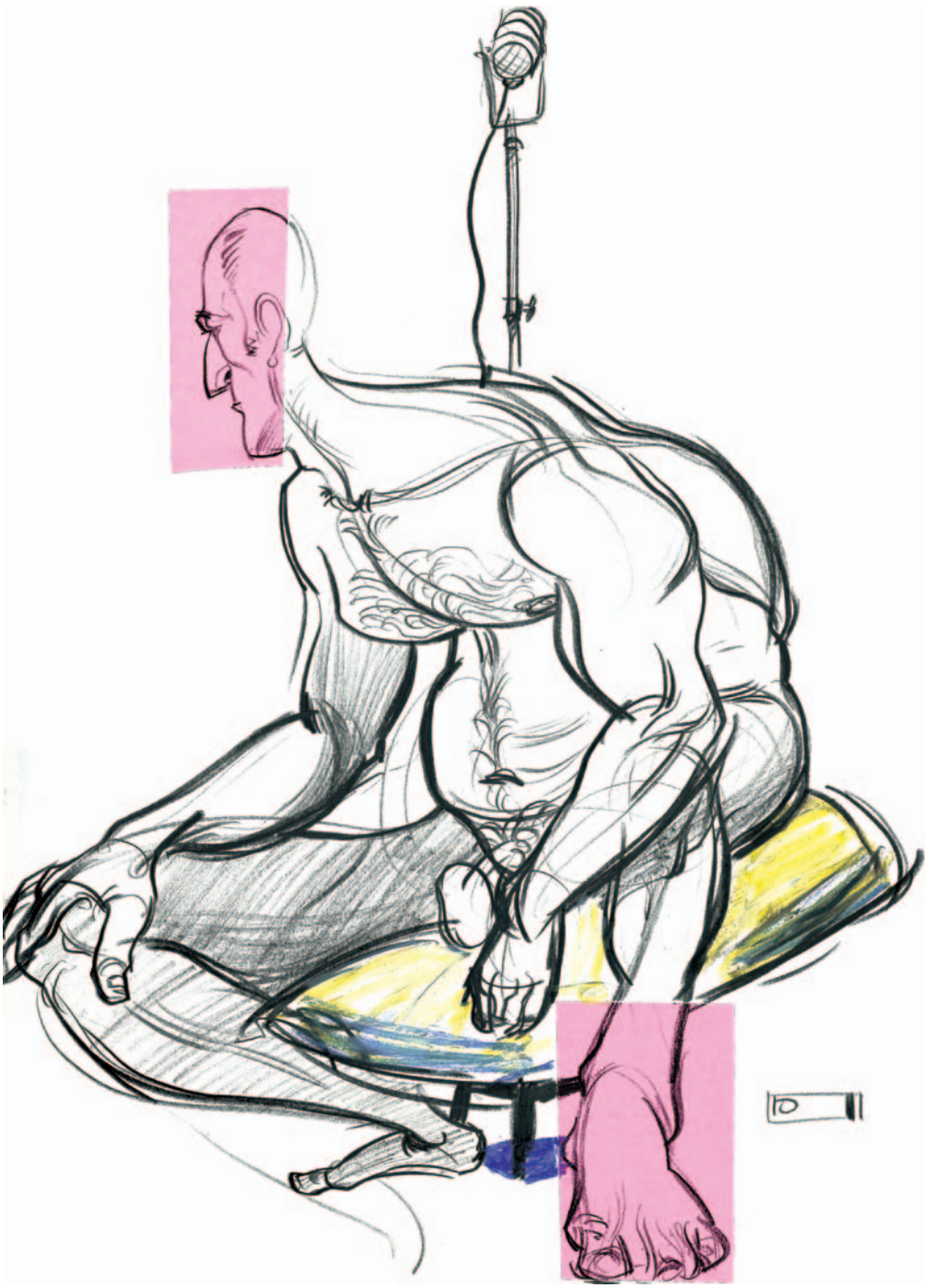


So here we see two simple boxes. Starting with what they have in common, they are both rectangles. They are both taller than they are wide and they have the same color perimeter. The difference between is what is most important. One is taller and thinner than the other.

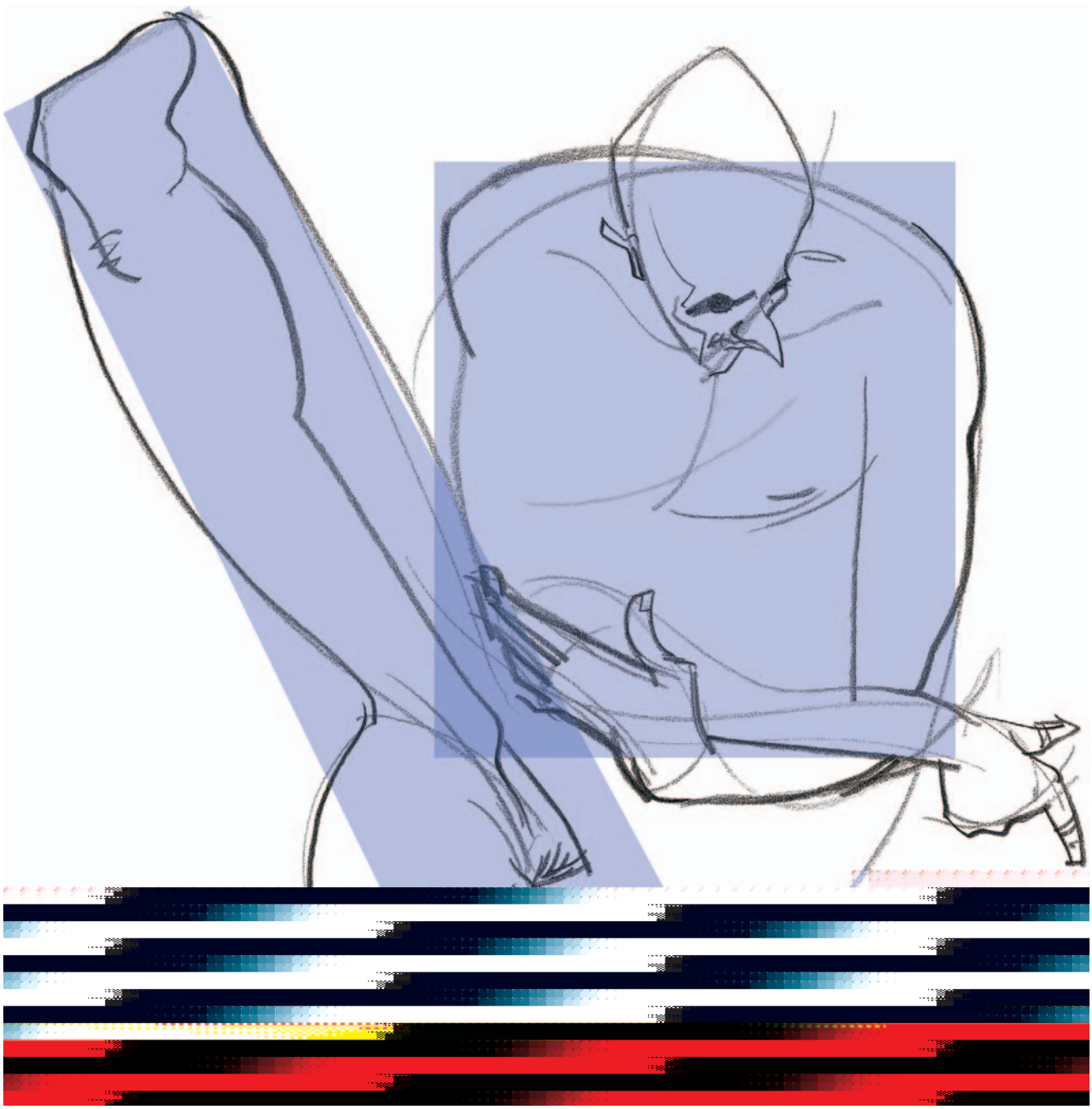
A great way to start with the concept of the ratio bounding box is to put the entire figure in a box. Once again cut paper is an excellent tool for you committing to your ideas and staying clear with your thoughts. I love the way the flat box filled with the weight, fluidity, and structure of the model sits on the tiny bench. The long orange horizontal box is just an accentuation to bring focus to the head.

This drawing has three bounding boxes. Each one defines different areas of the figure. The box for the hand assisted me in stretching it horizontally while the one for the foot made it larger and brought it closer to me. The pink one was to define the acreage of the figure.

In creating these long, yellow rectangles, I give myself the freedom to manipulate any part of the figure I want. Keep in mind, the shape of the paper is determined by my opinion. So with the hand, for instance, I felt that is should be vertically long because I was after the hanging feel it gave me. His head felt more horizontal than vertical. The red box assisted me in the idea of design.

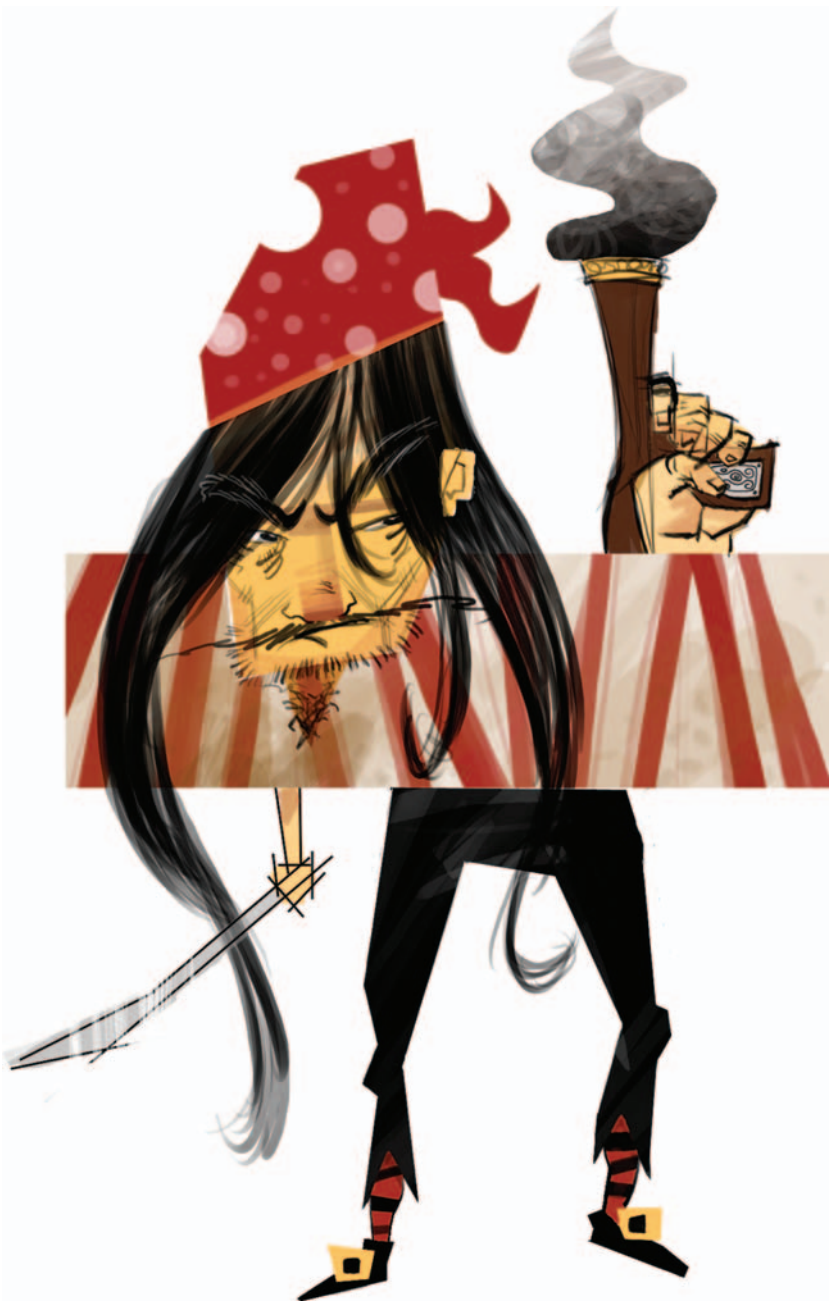


In creating this image, I pasted the pink squares and decided prior to the model taking the pose that one would represent the head and the other, one of the feet. Well, this presented a challenge when the model's foot in reality was much farther to the left than in my layout. I had to lengthen the back and make the force still hook up from the head to the foot. This restriction allowed for the creation of this design.



This drawing is our first without cut paper to assist in the designing of the model. Here we have a falling rectangle and a stable box. I also played with the space relationship of the head to the foot. This drawing is a clear example of fitting the figure inside predetermined shapes.

This design was inspired from the photograph and my drawing done from life. I drew the character with lead and then painted it rapidly in Photoshop. Notice the curve that I injected into the barrel to accentuate the weight and direction of the pirate's body. I made the background green to pop the red out in the scarf and shirt. I then brought focus to the main story by designing the yellow circle.



Here is another exploration from the same pirate image. I decided to go more abstract. I loved the idea of the worn shirt and highlighted that feature by giving it a lot of real estate in the image. Then, I played up the idea of the pirate's tools of the trade — his sword and gun. To play off of the shape of the shirt, I created skinny black legs to add some humor to the design. This was all designed with flatness in mind. See how the shapes relate to one another. Look at the difference in size between the two hands. Notice his mischievous expression. Color is all analogous and accentuated with the black.

STEPHEN SILVER

My goal when I'm drawing from life or drawing from photographs is first and foremost to push it. I do not want to just copy what is in front of me, mainly because I feel I lose the life and energy of the pose. I also learn more that way. The first step in the process is getting some lines down on the paper, the gesture. The next phase is to tighten that drawing up slightly and make it a little clearer to see if it is working for me. The third phase is cleaning it up. This one was cleaned in Alias Sketchbook Pro. The most important aspect of the whole process is to make sure you don't just trace your previous drawings. That tends to take out all the life. The final phase was coloring it in Painter.

DEAN YEAGLE

I rarely work out a character directly from a model, but I will often use a person or pose that I've seen before in real life. There are a surprising number of people walking around who, with a little tweaking, can be turned into pirates. Sometimes it's just an expression or a pose that suggests a type. In this case, since the model is already a character, fully costumed at that, it's just a matter of twisting that image into cartoon form — exaggerating the various pirate-like attributes. A bigger, more broken nose, scrawnier arms, more of a paunch, a squint (or closing one eye entirely — it was good enough for another cartoon sailor), and perhaps removing one of his legs below the knee and replacing it with a leg from a coffee table. Exaggerating the pose, and changing whatever seems to work against the character you're trying to create. The angle of the head, or making an open hand into a fist, is important.

And going a little further with each successive drawing helps to work out whatever you've held back, or kept needlessly close to the original model. Very early on in the process, I'm not looking at the model anymore at all. I'm working from what I've gotten from that first, more "realistic" drawing. It's always good to go back again and look, in case you've left behind an important bit of information that you can get from the model; once you've got the character in mind, it's best to give your imagination free reign. When I'm near to the character I want, I'll try the face in different positions and expressions to see if it's working and if the personality is coming together. I also want to see if I've got an original looking character and not one that I have already drawn before. And then, of course, it never hurts to add a parrot.

Here is my oldest daughter, Makenna, as a mermaid. This started as a pencil design on animation paper. I gave her a long, fluid body and used colors right from the photo to paint with in Photoshop. The image is also about how something as simple as the seashell brings the mermaid happiness.

STEPHANIE LABERIS

In the case of the mermaid, I wanted to illustrate a more energetic moment than the original pose depicted. Because the subject was slightly older than the upcoming butterfly girl, I aged her up a little further and I thought of illustrating that awkward phase where the boys start to take notice but still in a very innocent way. I chose very fluid and thin shapes to emphasize both her weightlessness underwater and the physical awkwardness of a pre-pubescent girl. I also left a few of her younger physical qualities intact, such as the button nose and "outie" belly button while leaving more of the swooping curves intact, trying to balance qualities of childhood with the onset of impending womanhood. Once again, I wanted the character to have a focal point, so the smooching fish was a must.

Here the pirate is sitting back enjoying a beverage with his pistol at his side. I played with the size of his hand and foot. I also compressed his upper body. I felt as though I lost his character so I proceeded to take another shot.

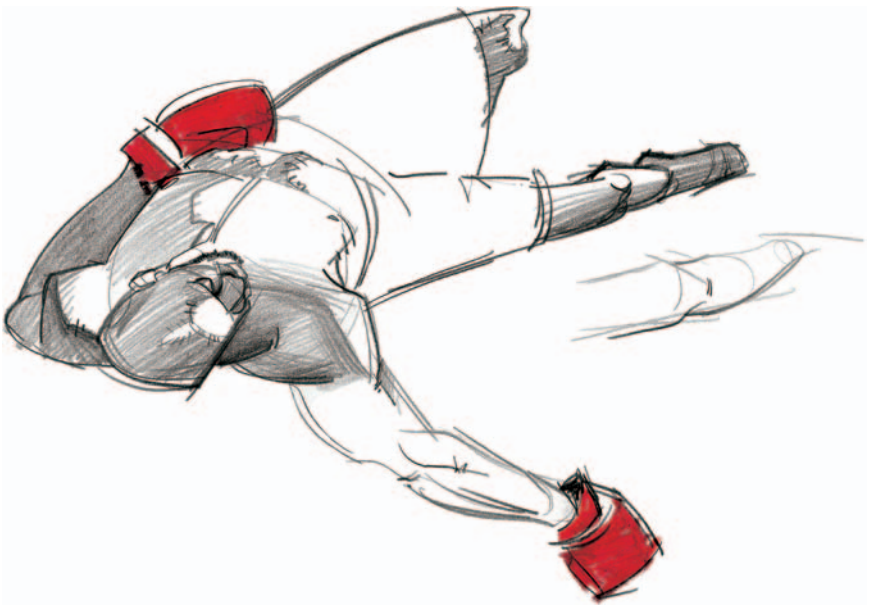
This drawing was done with black ink right from the inkbottle dropper. What I like about my second version is that I got the attitude that I wanted. The tilted head gives the character a feeling of confidence, arrogance, and achievement. He also feels like a wet rat because of the fluid drippy lines. See how the harder lines of the cup contrast his lines.

JOHN NEVAREZ

As I began the sketch, I first just visualized simple shapes using the shape tool in Photoshop. Once I blocked out basic proportion of the head and body, I did another pass blocking out volume in a graphic form. My third pass was using the pastel brush and creating a quick texture. In the end, I would squiggle in lines here and there for effect. The intent was to do a very quick caricature, not necessarily getting the likeness, but rather the essence of his personality. This exercise took about 15 minutes to complete.

JOHN NEVAREZ

As for the pencil drawing, I treated it as quick gestural exercise. I first found the forms and then committed to volumes with tone using the flat of my pencil.



This pass was my first study of the fallen boxer. Simple shapes led to design and shading.

The boxer lays down for the ten count in the last round. Again, this was created from abstract shapes. Story comes into the drawing. Thinking about the referee giving the boxer the ten count or the *Rocky* theme music are sounds I thought of while creating this image.

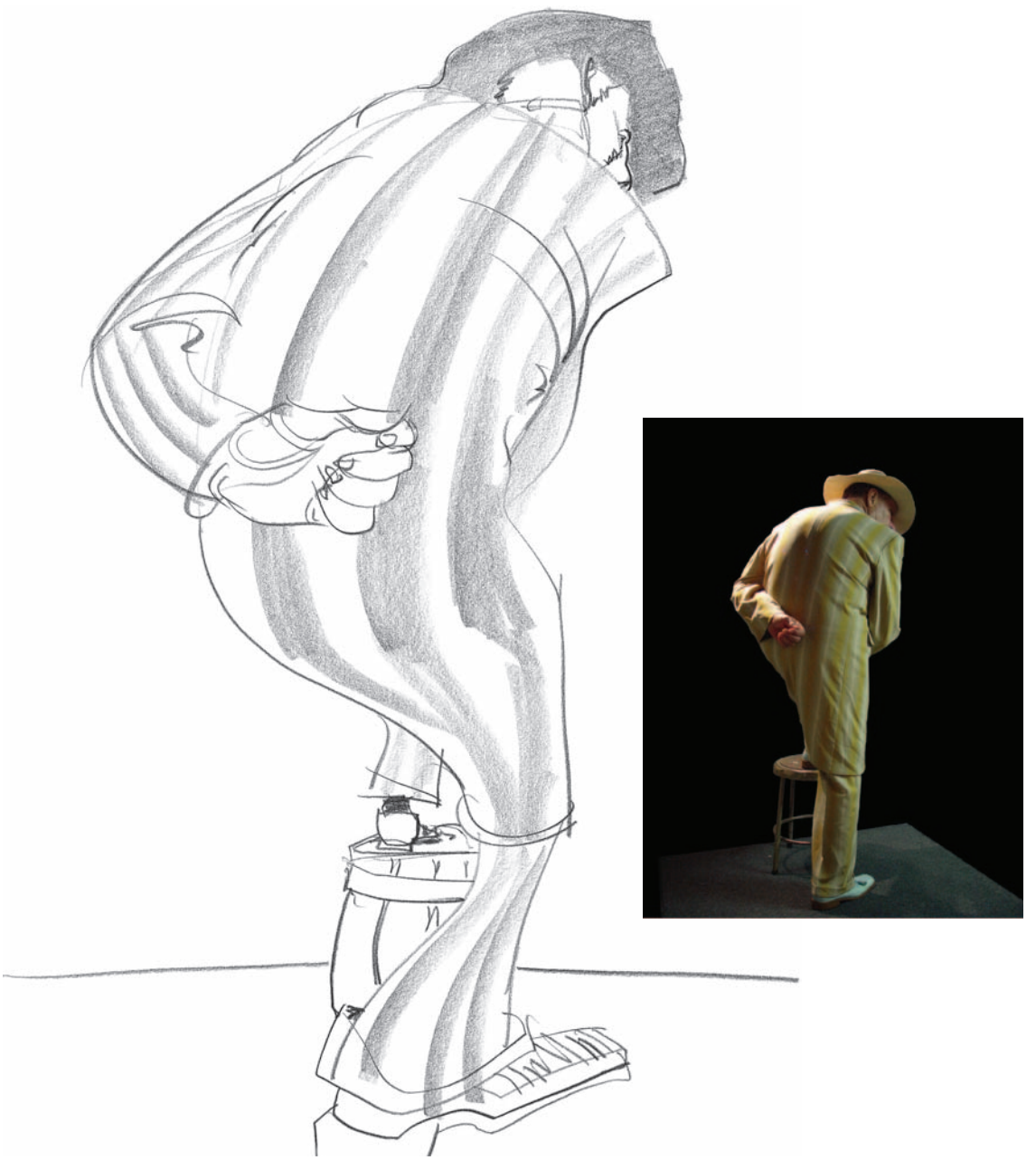
Victorious he stands, after having knocked out his opponent with seconds to spare. I purposely chose the low angle or worm's eye to create a powerful portrayal of this pose. When you are drawing a model, and you have story in mind, pick the view of the model that will assist in telling the story you are after.

This design of my youngest daughter, Marin, shows her as a princess. I added the crown and slippers to push the story moment. I sized up her head shape and dress to make her feel young. Again, the story that the character exudes was the main focus. Her relationship to the slipper is the focal point.

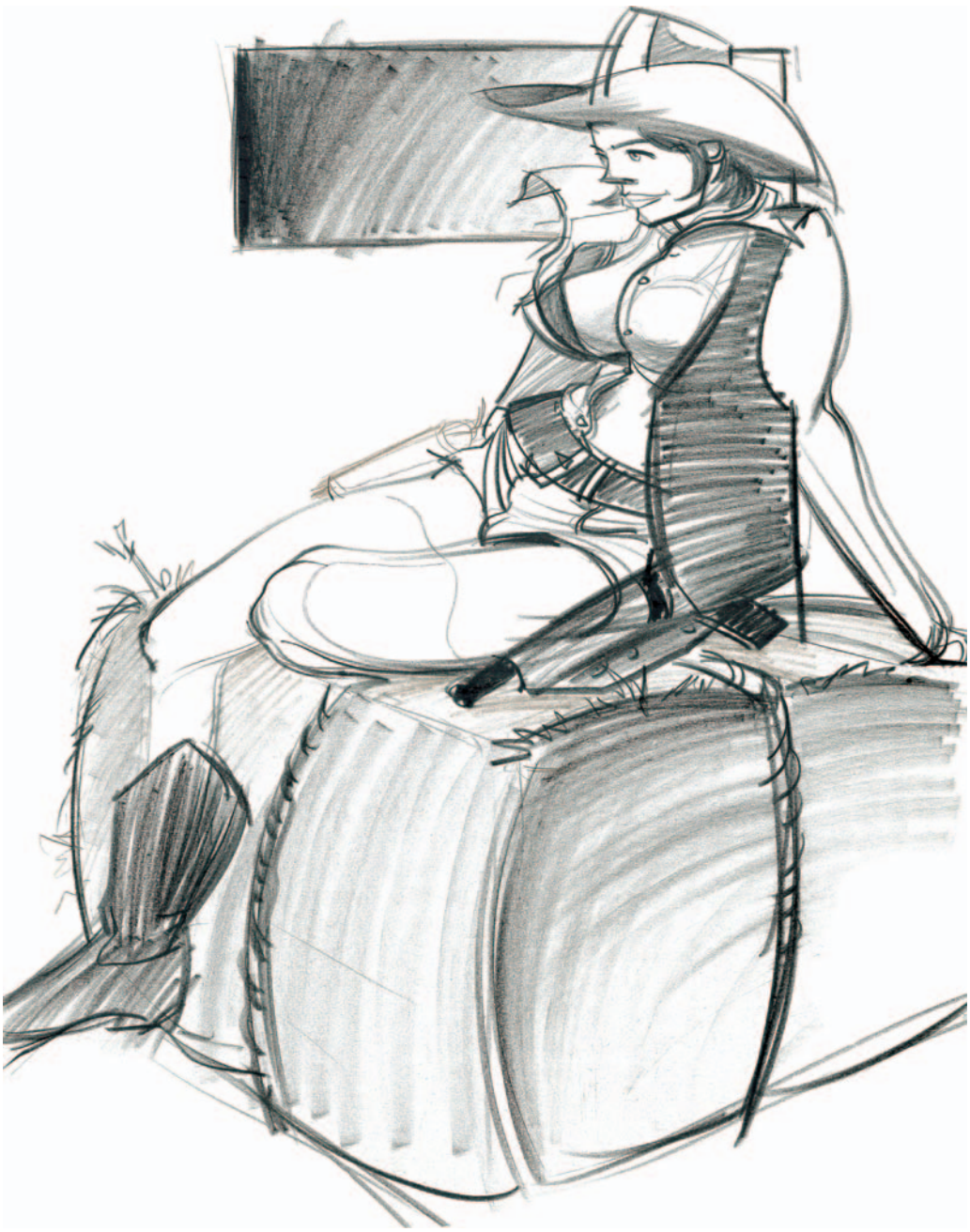
STEPHANIE LABERIS

I used the poses in the photos as a starting point for my characters, but chose to alter them to better tell a story. In the case of the butterfly girl, I wanted her face to be visible, engage the viewer, and make her pose a little more carefree and child-like. I added the butterfly to both give her a focal point and to play off the shape of the bows on her dress. In that process I decided on a dress-up/make-believe theme for the piece and further altered her costuming to play off the shape of the butterfly with the ribbons suggesting wings and the headband resembling antennae. Finally, I sharpened a few of the curves and left the hair somewhat scrappy to insinuate a slight tomboy edge to her; I had to balance all that cute stuff out somehow!

On to our gangster. The big suit with the pinstripe was a blast to draw. His huge meaty hand with the fingernails was great. Look at the flat, long foot. His expression and pose depict an air of arrogance. David Roon, the model, gave me a great deal to find interest in.

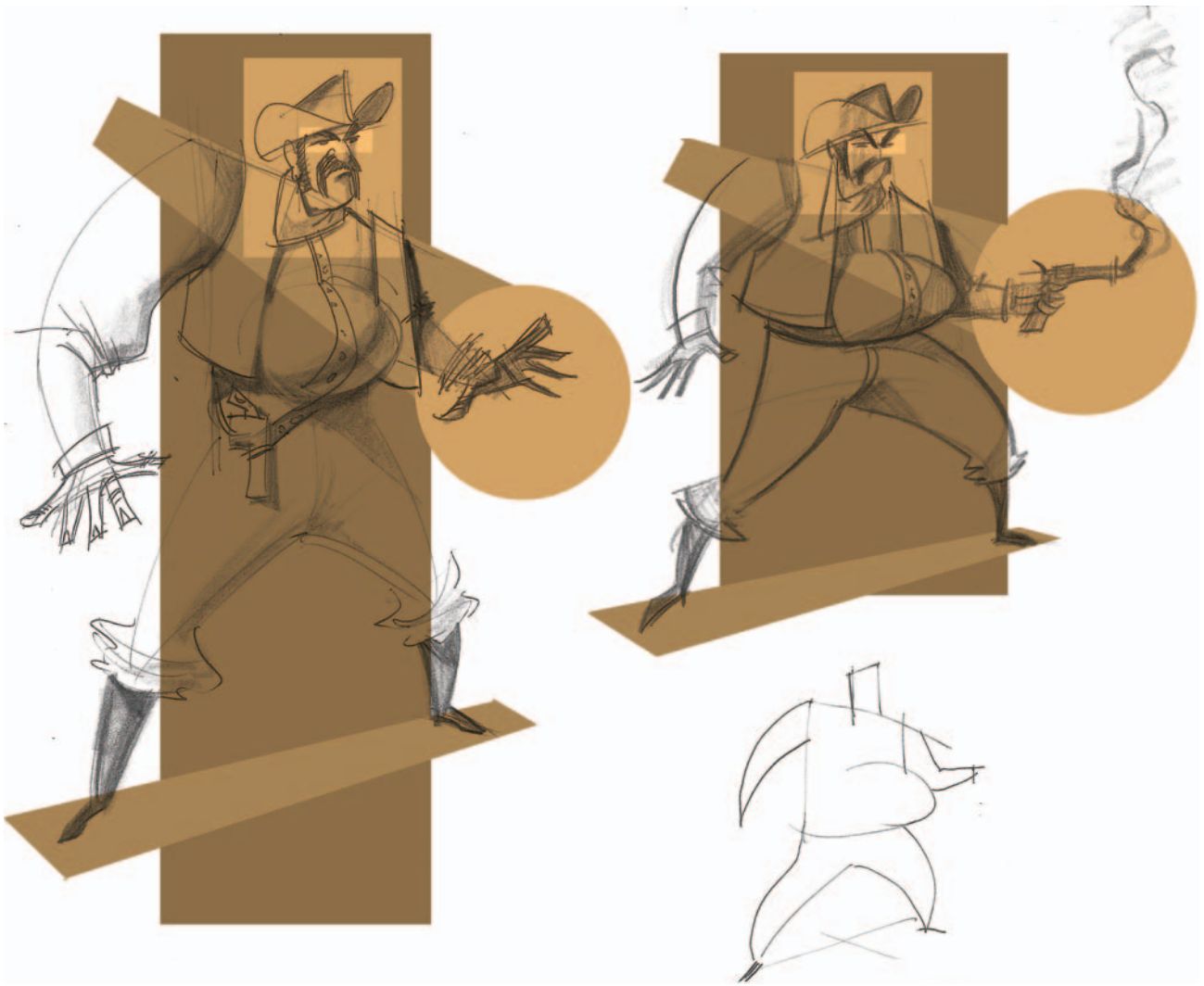


The posture of the pose was my first thought. I pushed the curvature of the gangster's back along with the size of his hand and right foot. Increasing the size of his hand assists in the exaggeration of his back by saying it is coming so close to us when his head is far away.



This cowgirl, modeled by Jennifer Fabos Patton, sits on an imagined barrel of hay. See the shape of the hat and the vest. The forceful shape is also in the belt. I like the texture of the denim shorts implied by the line in the wrinkles. The look on her face and body language are key elements here.

John Tucker poses here as a cowboy. Great costume, great facial expression, and great pose make it easy to come up with a fun design. One of the changes I made was in the color of his handkerchief and value of his hat. Why? Well, most of his costume is yellow, so I went with the complementary color right near the face to draw attention to it. Then I did that again by making the hat dark in contrast to the value of the face. For fun, I put some cacti silhouettes in the blue background by his face.



Here is our cowboy again but broken down into his most abstract shapes. I did these drawings in response to other ideas I had after the experience of the first design. I wanted to simplify and push this further. Let's describe what these shapes mean. Let's start with the long, dark vertical shape. This is the overall shape and proportion of my idea. Then, you can see the angle of the shoulders and how they lean down toward the hand, which is in clear silhouette. The angle of the feet shows the sense of depth the figure occupies through the angle and size relationship found between them. I then created a circle shape for the focus placed on the hand.

MARC PERRY

The best way I could explain the thought process that goes into doing most of my designs is for me. I guess you might say I think in a more cartoony way. I think more in shapes; different or unusual shapes. Then it's feeling an attitude within the character or one I want to create and then trying to exaggerate, simplify, and stylize it. It could be something you feel in your body or see in your head. As you draw hopefully that voice in your head says, "that feels like what I was thinking about." If not, do it again, again, and again, just have fun. The other process, as simple as it may sound, depending on the style of the character, if it feels good, looks funny, and makes you laugh then hopefully it will affect others in the same way.

Western six-shooter pose was fun in playing with different shape ideas and playing up the pose keeping things simple, cartoony, and clear. I wanted only to use what was necessary for the character.

RAGNAR

My initial intent was to generally keep with the ninja's theme in the overall design, but decided I wanted her to hold something heavier and with more volume. This gives her the presence of being physically stronger. I elongated the limbs. This is something I almost always do, certainly with female characters. I find it gives me more to work with and helps with lines of action.

I opened up her eyes a bit to give her a bit of aggression and defiance in her expression. I also used her hand to support the extra weight of the gun by placing it on her thigh. This also helps to close the visual loop that was left open in the model's pose.

I kept her costume sparse but changed the shapes and moved the lines around some. I often use nude models and clothe them during the design process. I find that starting with a blank canvas helps avoid having preconceived ideas about where to take the design.

In this case I felt that the swing of the pose would hold up to a very heavy costume such as armor. What I went after from this photo was the attitude of the character. She struck me with a tough cockiness. Her head thrown back along with the strong thrust into her right hip create this impression. I pushed the length of her legs and wrapped the dragon tattoo around one of them. I also made the closer leg wider to widen her stance. To the left are some other designs for her face.

PHIL RYNDA

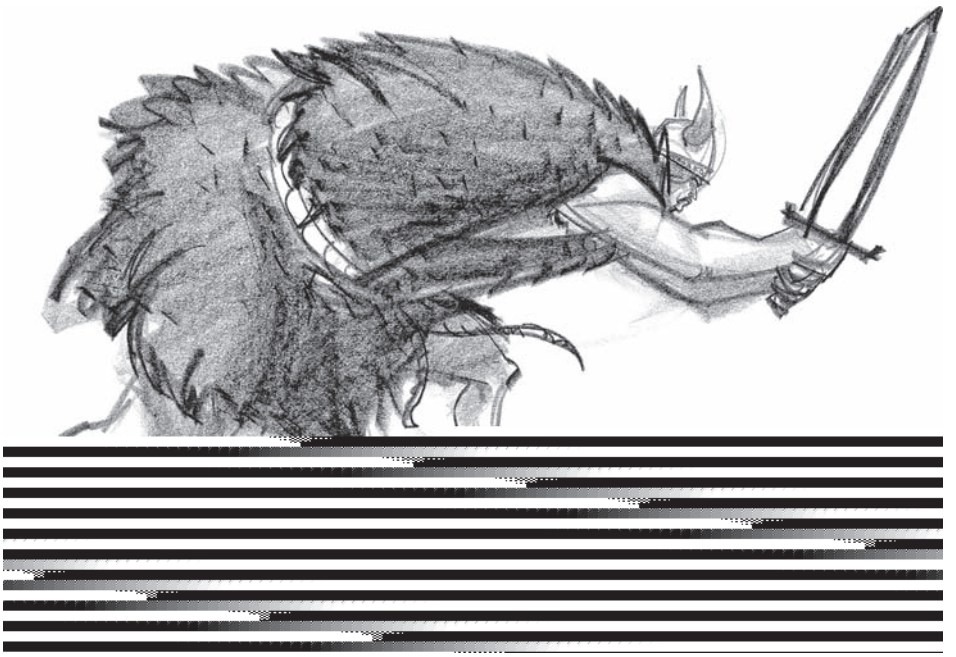
I find that drawing "with" character can be the most important thing about drawing "a" character, especially early in the development of a design. For me, it's all about interest. What makes me interested in this character? What's my artistic opinion of this character? When drawing from life or photo reference, your personal opinion of

what you're looking at is of extreme importance. It's very easy to become a slave to your reference and all you will find yourself doing is attempting to copy your source material. You have to allow the reference to spark some interest in your heart and then you have to run with your gut and don't stop. Confidence is key, but it comes at a price. Pure confidence and no fundamentals won't get you very far. You have to learn and practice observational drawing as well as drawing characters from the ground up with solid underlying forms and structure. With a solid grasp of the fundamentals, when you begin to impose your opinions on a drawing they will be grounded and will begin take shape as one clear idea.

PHIL RYNDA

For me, this type of drawing is how I start almost every design I do. I try to work loose and quick. The purpose of these drawings is to learn something. You're not shooting for a final drawing, but instead a drawing that will inform what might be the final. My drawings included in this book were drawn extremely quickly. I only allowed myself to take a few minutes to get the drawing down on paper. This way, if I was going to move forward with a final design, I can see what my initial opinion of the character was. For me, this is the purest way to draw and create.

My design is off of a real model session so you'll notice that the sword is in a different location than the photo. It is good to be aware of how that slight change in position says something different about this character. In the photo, he seems tougher, more stoic. When it comes to shape, I pushed a long vertical rectangle on him to make him feel strong and proud. The sword is the only object that really breaks that parameter and tells us he is sensitive as a ruler.



Mike Schmidt plays an attacking barbarian. Many ideas are happening here. There is the forceful shape with the straight bottom and curved top. The reverse action is found in the arm. The size comparison of his body to his head and the texture of the furry costume were all ideas in this experience.

TEDDY NEWTON

I chose flat pink for the skin because I thought it looked the most naked against the gray costuming. As far as the helmet, I figured that bricks were a good description of what a hard head this character could be.

Here is a more humorous approach to the matador. The thin legs and pose push the idea of him being tired of playing matador. One of the main ideas I pulled from my prior interpretation was the neck and head relationship.

So here is another version of the matador. In this one, I went after his long thin neck and oval-shaped head again but pushed the abstraction a step further. I shortened up his torso and thinned down his legs. This type of style is tricky because your choice in shapes has to be clear and well chosen. It is much easier to hide behind much rendering than to put yourself out with clear-cut decisions.

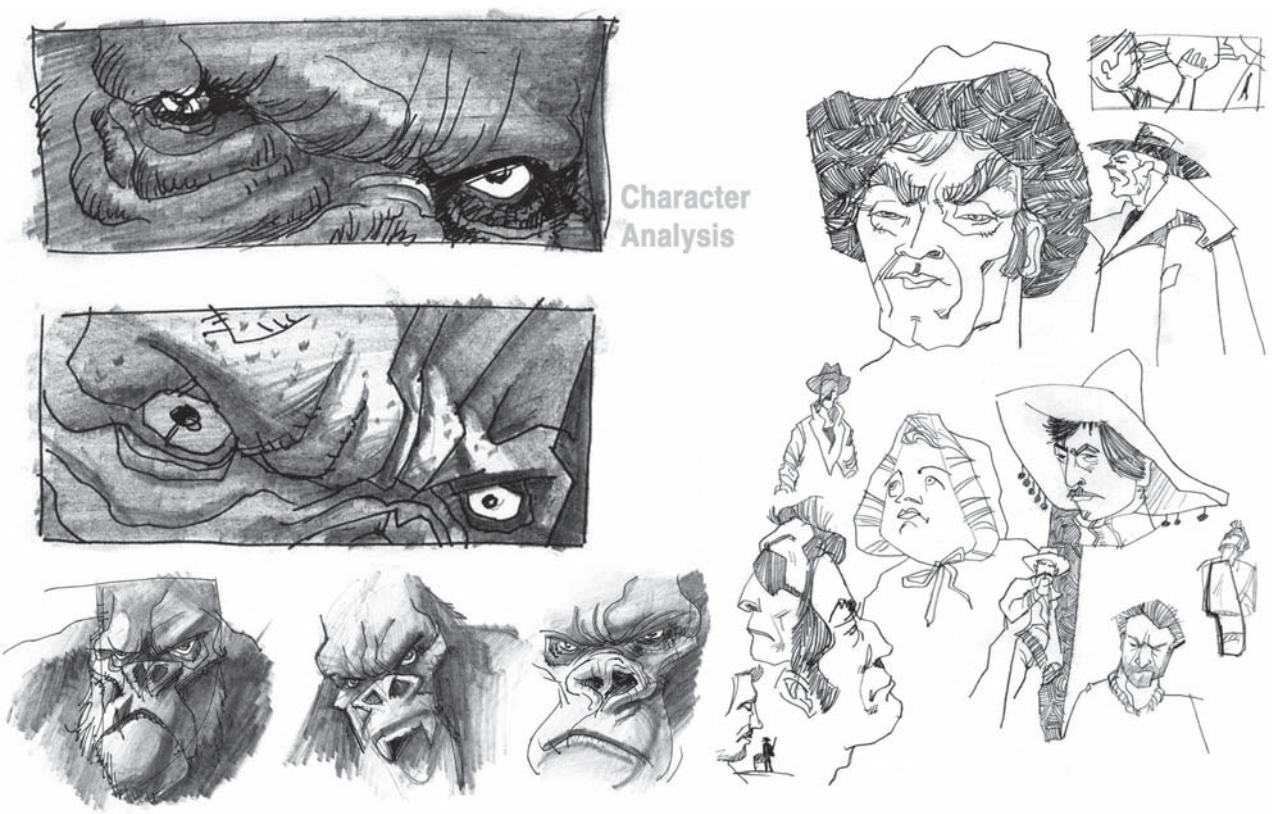
TEDDY NEWTON

When I found the photo of the cloth drapes, I immediately connected this to the matador's cape. However, I thought it would be more interesting to use the drapery for the wrinkles on his angry face. To me, this is where the creativity comes in. It's more compelling to use the textures of these cutouts symbolically than literally.

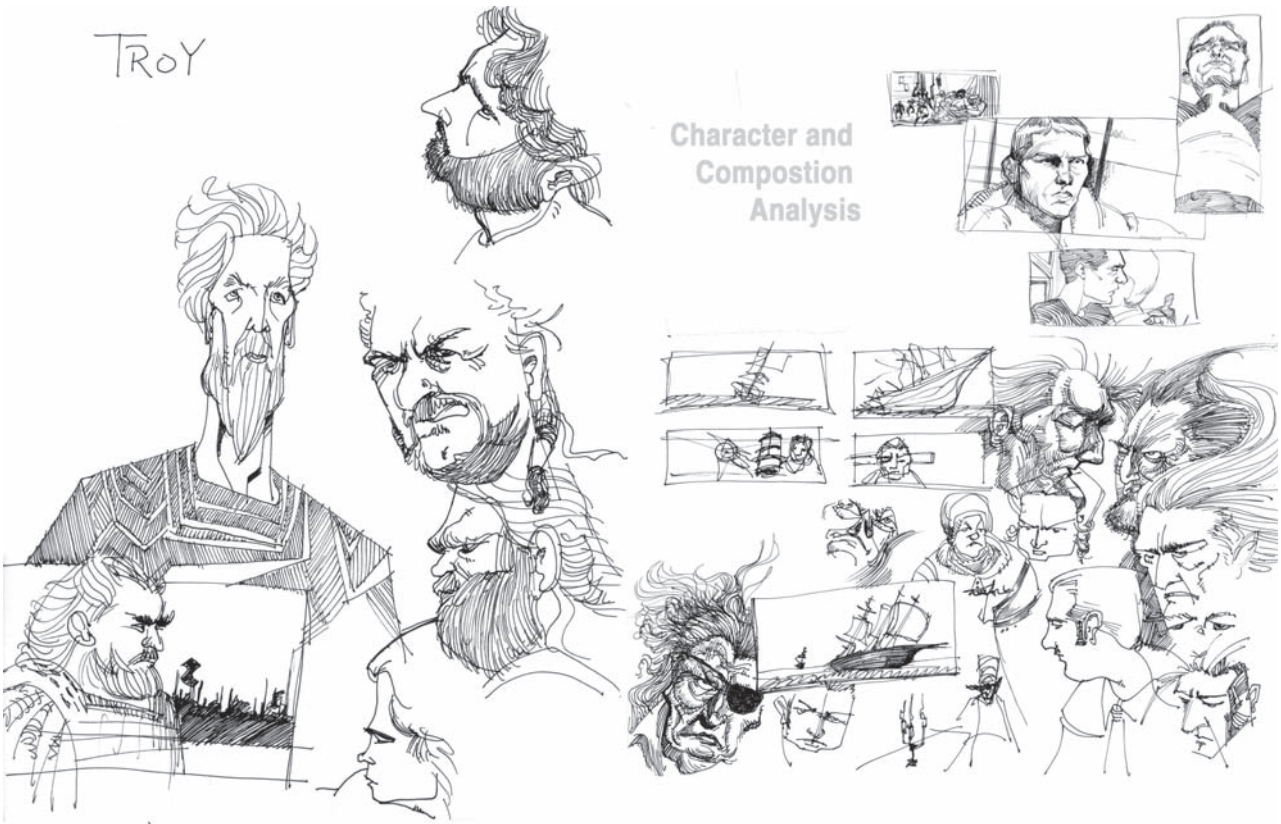
These are five minute drawings of my friend David Lockhardt. His rich costume truly assisted in feeding the character. The lush fabrics coupled with interesting poses made for an enjoyable drawing session.

CHARACTER INSPIRATION

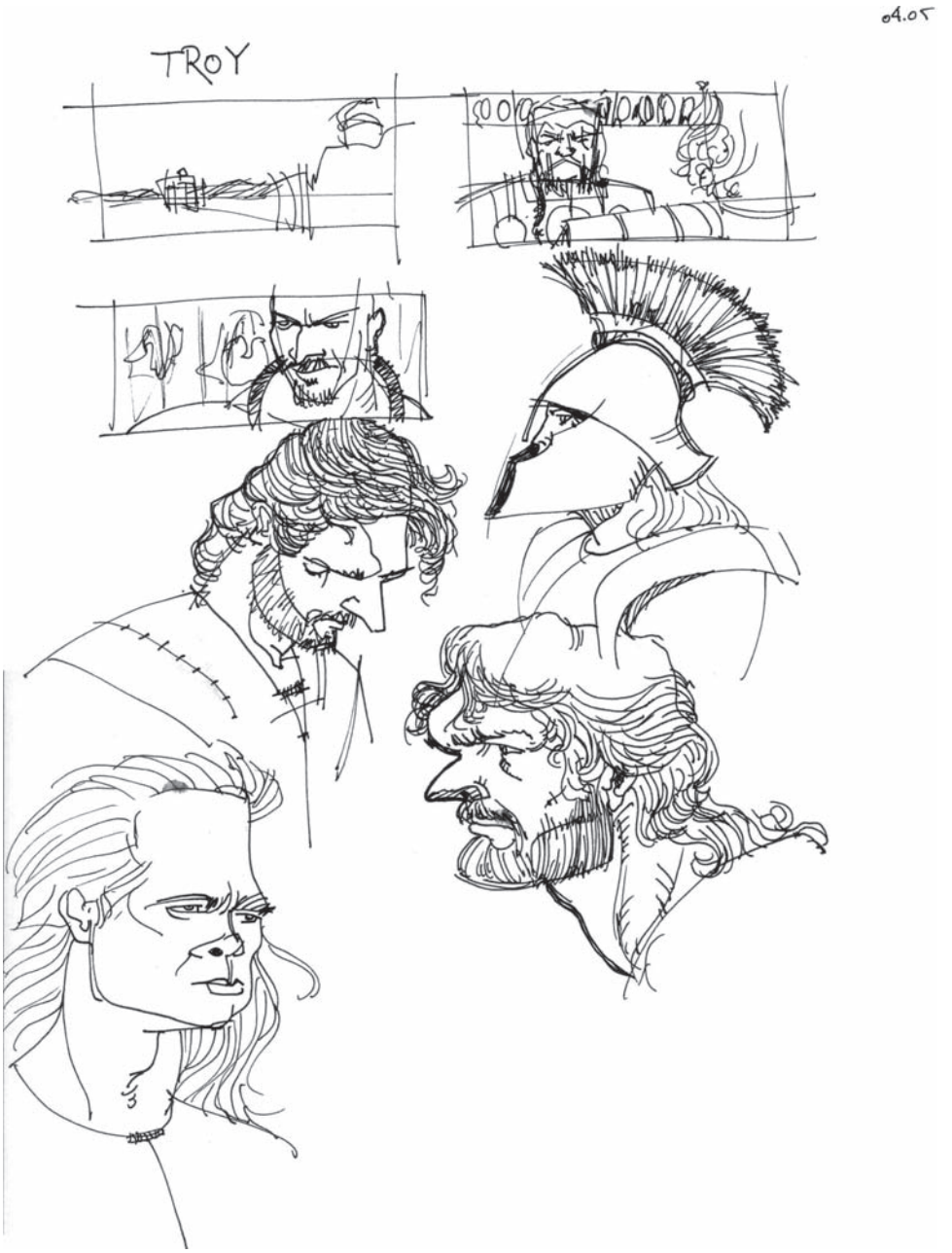
Other media are great sources for character inspiration. You can't beat the sets and costumes found in films. Millions of dollars were spent to give you a rich experience. Use drawing as your vehicle to do so. The only shortcoming here is that it is not real. It is flat and predesigned. You, on the other hand, can bring your opinion to the table and push ideas into these stunning visuals. Let them inform you.



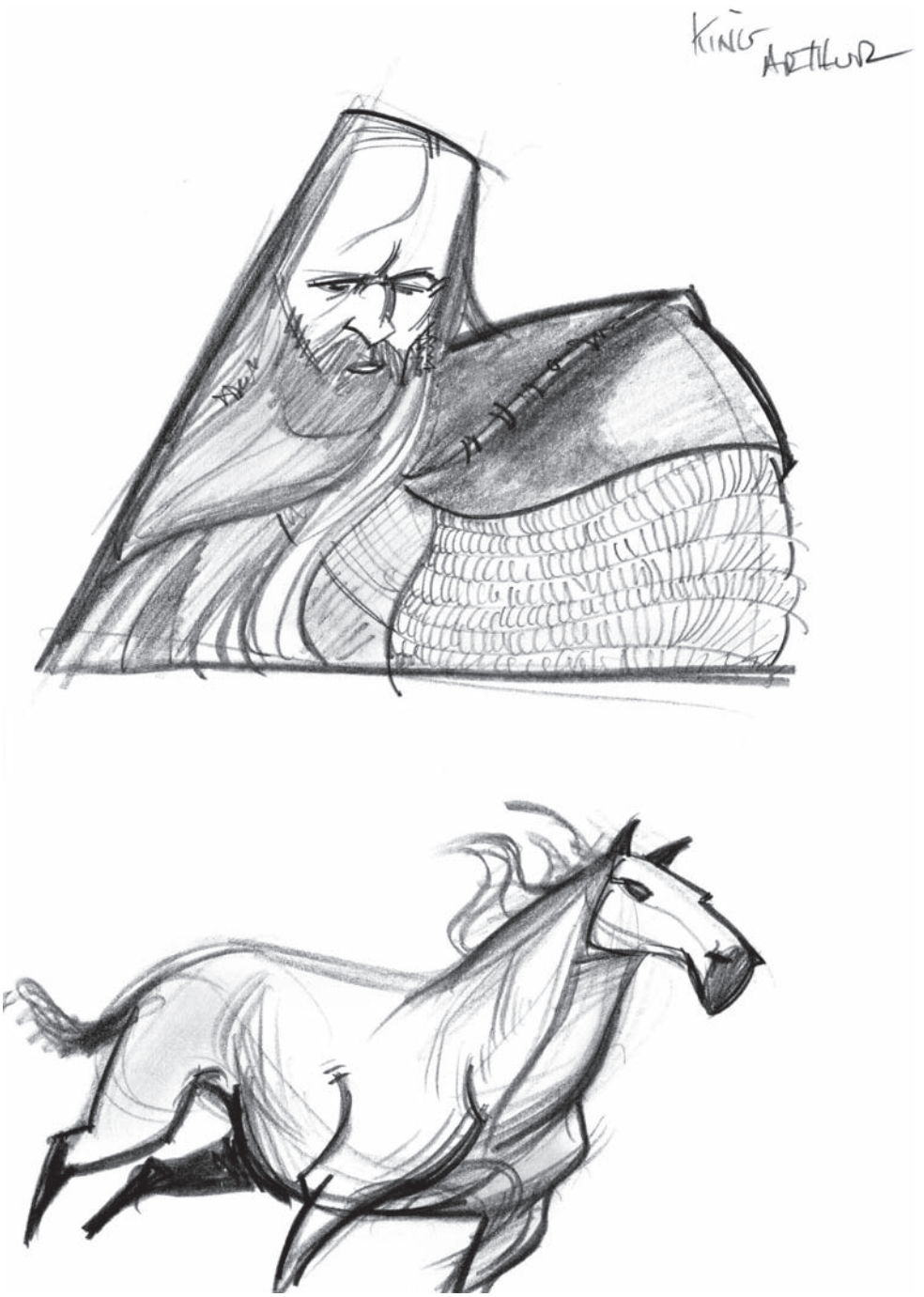
The drawings on the left were done while watching Peter Jackson's *King Kong*. The top two were an analysis on simplifying layout through shape and tone. The top drawing was closer to the actual film shot. In the bottom study, I simplified the light shape into a triangle over the closer eye to focus us on the smaller one eye. The bottom drawings of Kong are thoughts on playing with the expression of the character through the flexibility of the jaw. The drawings on the right are from *The Good, the Bad and the Ugly*, and drawn differently. In the top right corner is a study of composition. The drawings below study character shapes and personalities.



More films. The top left designs are from *Troy*, the top right are from *Minority Report*, and the bottom right are from *Master and Commander*. I love the drawing of the king on the left side of the page. The actor with the long, thin head is Peter O'Toole! The length adds to his power and royalty. I pushed asymmetry into his costume, which could subtly suggest some chaos or dynamic within him. You can see how I played with Brad Pitt's profile.



Love this Brad Pitt and Eric Bana. In the top drawing of Bana, you can see the flat shape of the head and then how I worked my way back in space from the forehead to the nose and then the mouth and chin. At the top of the page are compositional studies. You can see how flat shapes are my method to analysis. The shape of the helmets was great also. *Troy* is a fun movie to draw from.



These are more film studies inspired by *King Arthur*. Again, I started with the abstract exterior shape and filled it with the reference from the film. The shape I chose related to the character's pose. DVDs are such a great technology for the sake of research. Use the vast library available to you!

IMAGINATIVE DESIGN

This part of Chapter 4 shows examples of design that are purely from imagination. Now, of course, that imagination is filled with many years of reference. Some of the images are from prior jobs; some are just doodled while my brain needed a creative escape.

I hear often from students that they don't know what to draw unless being told. Understandable. That is one of the values of school and work. If you want to create your own ideas, though, you need to be self-motivated. Writing these books is not the easiest job. Granted, I love doing it but it's not easy. What keeps me going? Well, the first thing is I have a deadline to hit with my publisher. If you are responsible to someone else, that usually makes a person more timely in the delivery. Try to be responsible to yourself or to someone else. So, a DEADLINE is key … especially to bigger projects.

I imagine seeing the finished product and hearing feedback from students on how the book inspired and educated them! Use your imagination to foresee the future and motivate you to completion.

Give yourself a specific time to do this work. I find that the more I organize my time, the easier my life becomes. People ask me all the time how I am juggling so many different things. Time management. Believe me, I am no pro in this area, but enough so to get everything I want done … sooner or later.

Find out what you love to draw! If just doodling, up the ante and maybe put two ideas together. For instance, I love drawing super heroes. What if I combined that with battle ships or insects?

Sometimes I just get a random thought and have the strong desire to experience illustrating that idea. I am sure you have all felt that. DO NOT LET IT PASS YOU BY! Seize the moment! Go fulfill that artistic desire.

Don't fear the page. Throw something down. I don't care if it is a smudge. Get something down and move forward.

Another route to go is to just draw and see what comes out of you. Be one with the tip of the drawing utensil. Follow it across the page. See what develops.

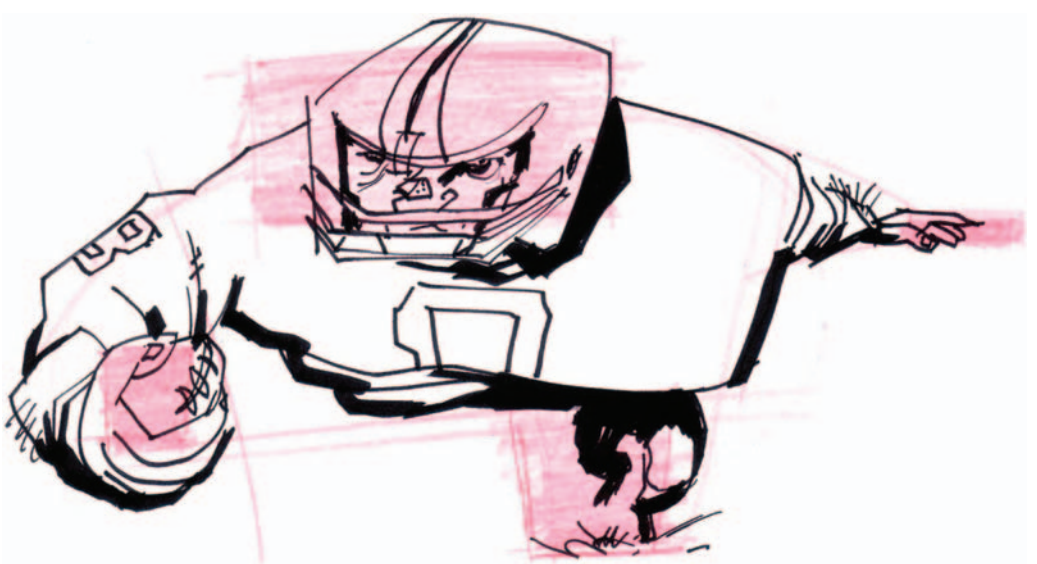
Anyway, I hope these suggestions help.

This is a typical doodle page for me. I basically drew in flat shapes to create faces and bodies. I then went in and rendered them with simple tone gradations. I love the way it worked out with the man's face on the middle left side of the page. Notice that I used shapes that were created by drawing through the head to define the back.

The fireman is a change in materials to create the charred clothes. Black Caran d'Ache crayons and whiteout brought this story moment together. This illustration occurred because of a fire in Burbank that I saw right from the Disney lot. I remember coming out of one of the buildings and wondering what was falling from the sky. It was ash! As I turned the corner, I saw the twenty-foot high flames just across the freeway.

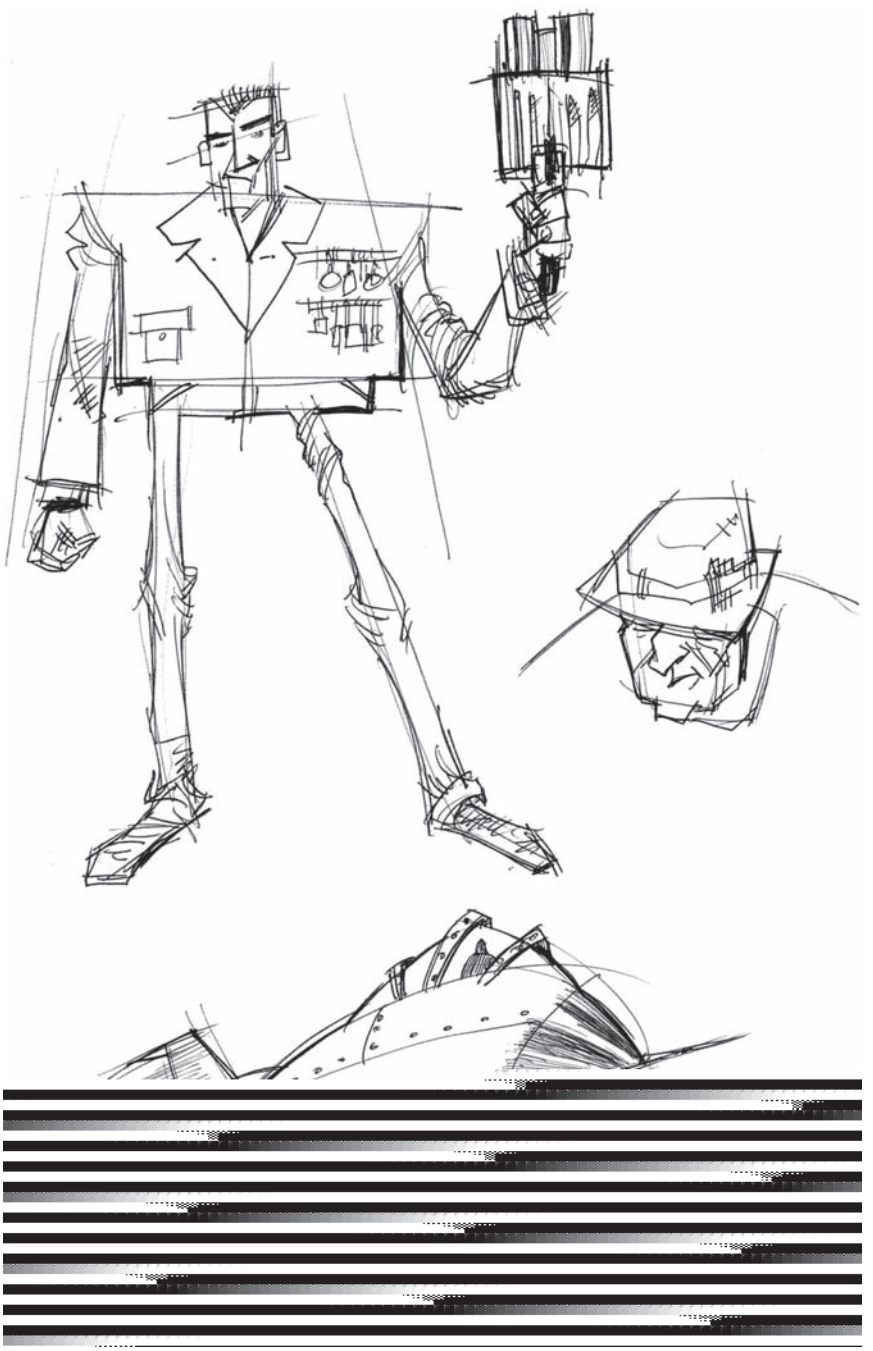
The man on the left was done as a reaction to the sophisticated simplicity from television animation. I am defining flat shapes and filling them with form. The woman was based on the thought of just creating rhythm and fitting a body to it. The hair silhouettes the face in this design.

These three boxers are all defined from their silhouettes. Notice the more raised arms in the top drawing and how in the last, the arms of the boxer are against his sides. Look at the variety in shapes defining their anatomies. Their poses tell something about their personalities. I did this thinking about designing an occupation that interests me and showing different characters in a basic uniform.

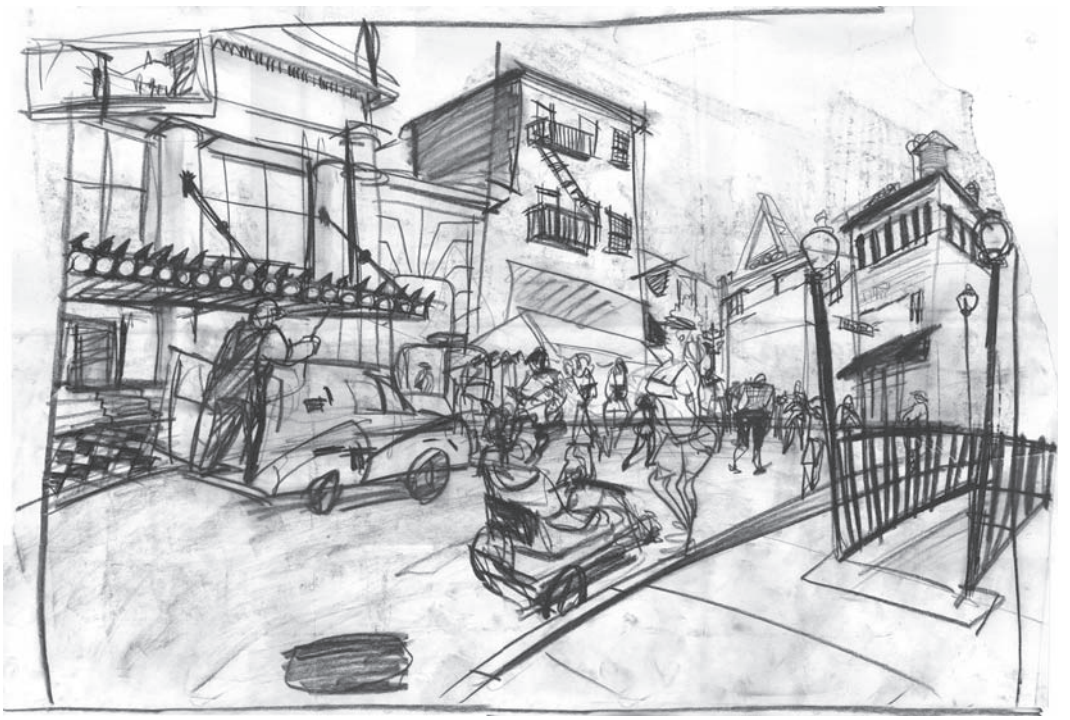


These images, once again, represent a process from flatness to dimensionality. In the football player see the flat, pink spatial bounding boxes. They assisted me in designing the image. I really enjoyed pushing the legs far back in space under the character's body. A habit I have in designing faces is the straight line across the brow. Then I love hanging the eye shape from it. As in the top, center drawing.

In the Hunchback design, the cut paper came first. Its corner provoked the idea of this character. See how the flat, blue shape in the bottom design creates the illusion of space. The small stove reads as being far back because our minds fill in our own information from experience as to how large it should be relative to the character. The character's costume tells us he is a chef. Lastly, we have story with the fish in the pot and his expression.



Here I was drawing primarily with straight lines to define this military character. The idea of what type of dominant line to use, in itself, is a creative choice for you relative to what you are trying to say. The character is obviously not flexible in his choices. His body is a box. The fighter plane is a basic forceful shape.

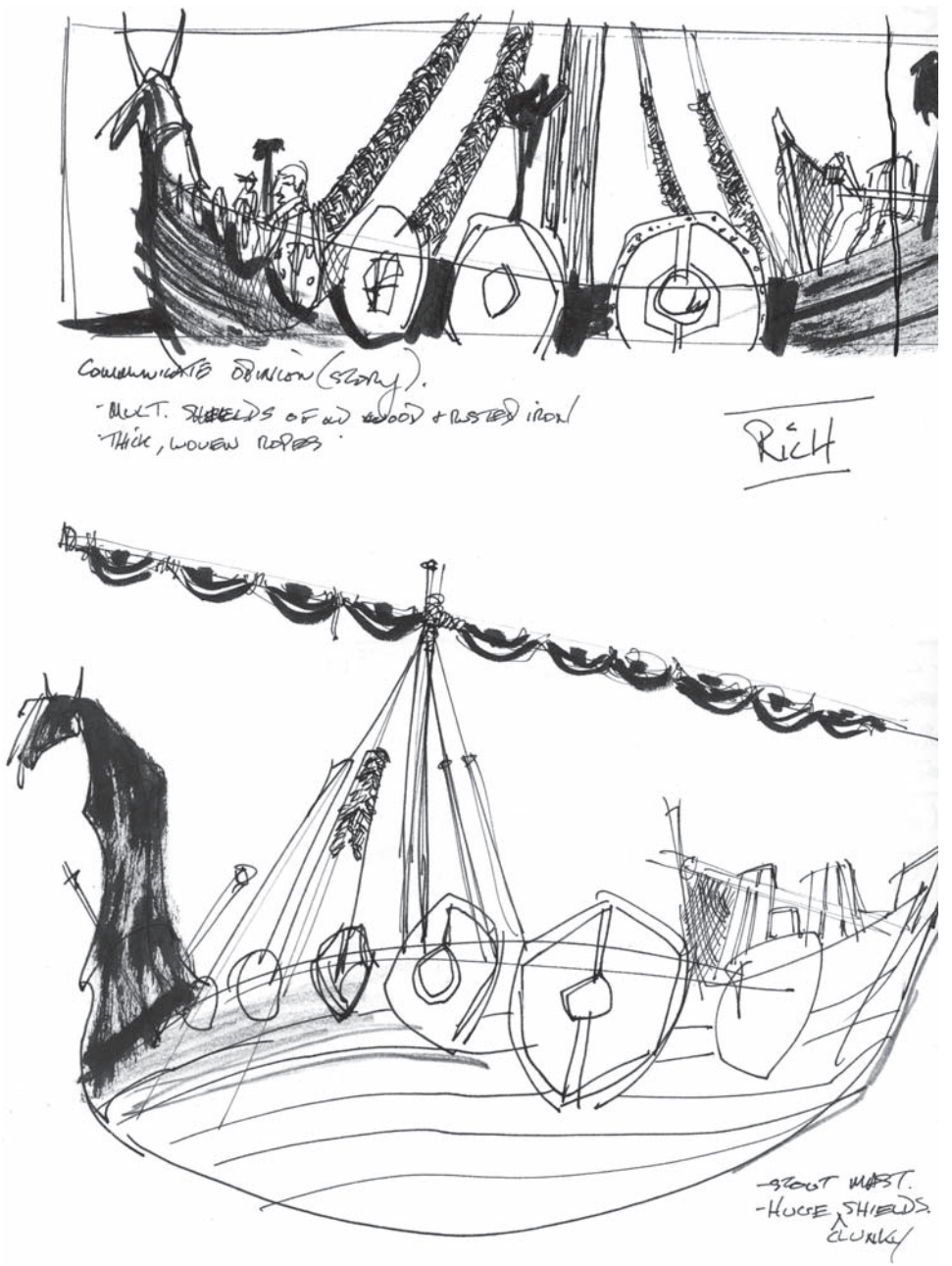


Simply curving the street adds a fun, animated feel to the design. The trick is understanding perspective well enough to make all of the street's elements fit into this pushed grid of perspective.

These designs are of the African section of Animal Kingdom. Notice how all three images are designed in thirds.

This page is full of studies of the Germany pavilion at Epcot in Florida. The page is a composition of moments to reflect the feel of the location. All of this information feeds the illustration on the next page.

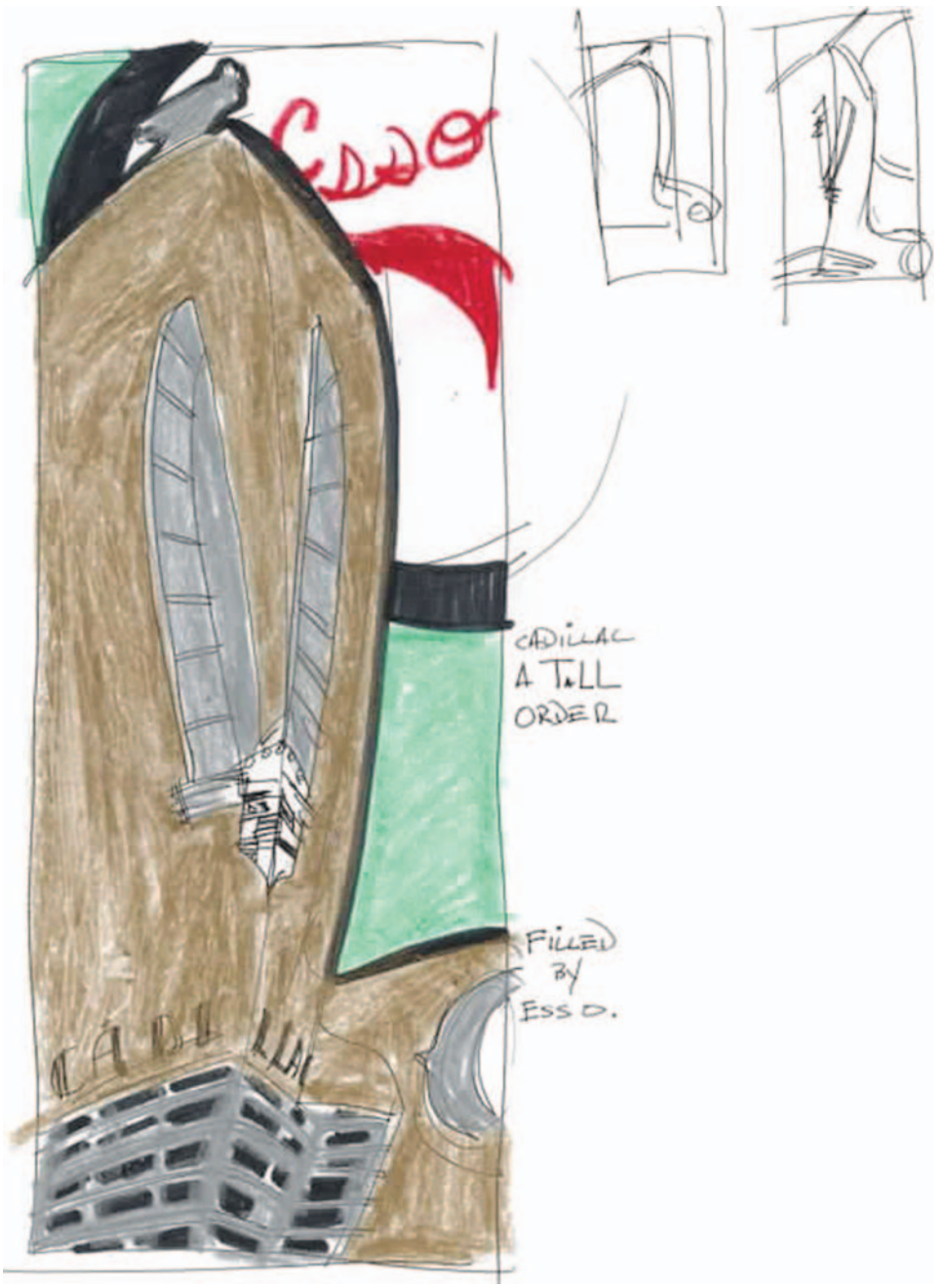
Simple curved lines caricature the architecture. I also played with the ratios, stretching the roof against the base of the building. The building is basically a triangle sitting on top of a rectangle. Reality sets into the drawing with the shingles I drew on the roof. Detail on top of pushed design makes it believable.



The top drawing of this Viking boat is my study. You can read my notes about the details and character of the boat. The adjectives I use to describe it feed my desire to push beyond pure analysis. The second drawing is my reaction to my study. It almost fights its way out of me after studying the boat. My desire is to get my opinions down on the page.

This is a drawing of the Haunted House in the Magic Kingdom. The idea here of course was to go after the eeriness of the environment. I silhouetted the house and made it feel as if the black were either dripping or grabbing at the tombstones below. In a way, it reveals the death that resides under the ground at the base of the house.

I love this drawing. Remember at the beginning of the chapter how I explained I had found a way of drawing architecture that is satisfying to me? Here it is. This is all abstract shapes to me. Look at the chimney tops. Notice that they are flat boxes of varying heights and widths with some tone. The windows and bricks of the building are the same. I then contrasted all of this line with the black gutters and overhang.



Here is a great example of using the ratio bounding box. You can see how I stretched the car vertically and kept the headlights low. In the top right corner you can see my initial thumbnails. The most important part of this design is that the slogan, "A Tall Order," is why I applied the vertical stretch.

This last design was a rough concept illustration. All of the abstract ideas for this design came from the prior knowledge discussed in this book. I wanted skewed perspective, like the main building. See how the building gets larger as it moves into the sky. It should get smaller. The seams on the sidewalk move in haphazard directions. See how with tone, I brightened one side of the building for focus. I also made the street lamp point toward that building. Notice the rule of thirds from left to right and top to bottom.

Exercises

1. Travel small and light. It is fun and exciting to work on location. I have found that it helps me to plan a bit before I go out. Have a backpack or shoulder bag filled with sketchbooks, pads, scissors, pens, markers, and water.

2. Bring a reference book with you to inspire some direction in your work in case you don't feel it on location. This book can also be predetermined. For example, you might go to Chinatown and bring a book on China or on Germany and combine cultures!

3. Draw three hundred and sixty degrees around you. This is a great challenge! Look for the multiple points of perspective.

4. Add something from the environment into your image. For instance, glue down a menu from a cafe you are sitting in or a train ticket from a location you are traveling to.

5. When looking at people, imagine their personality, lifestyle, occupation, and family. Use these ideas to feed the design.

6. Be an excellent observer of the humanity you are a part of. Take nothing for granted.

Chapter 6
Animals with Character

When drawing animals, we will use all of the tools we have used in previous chapters. The main difference here is the obvious; we are now drawing different species of life.

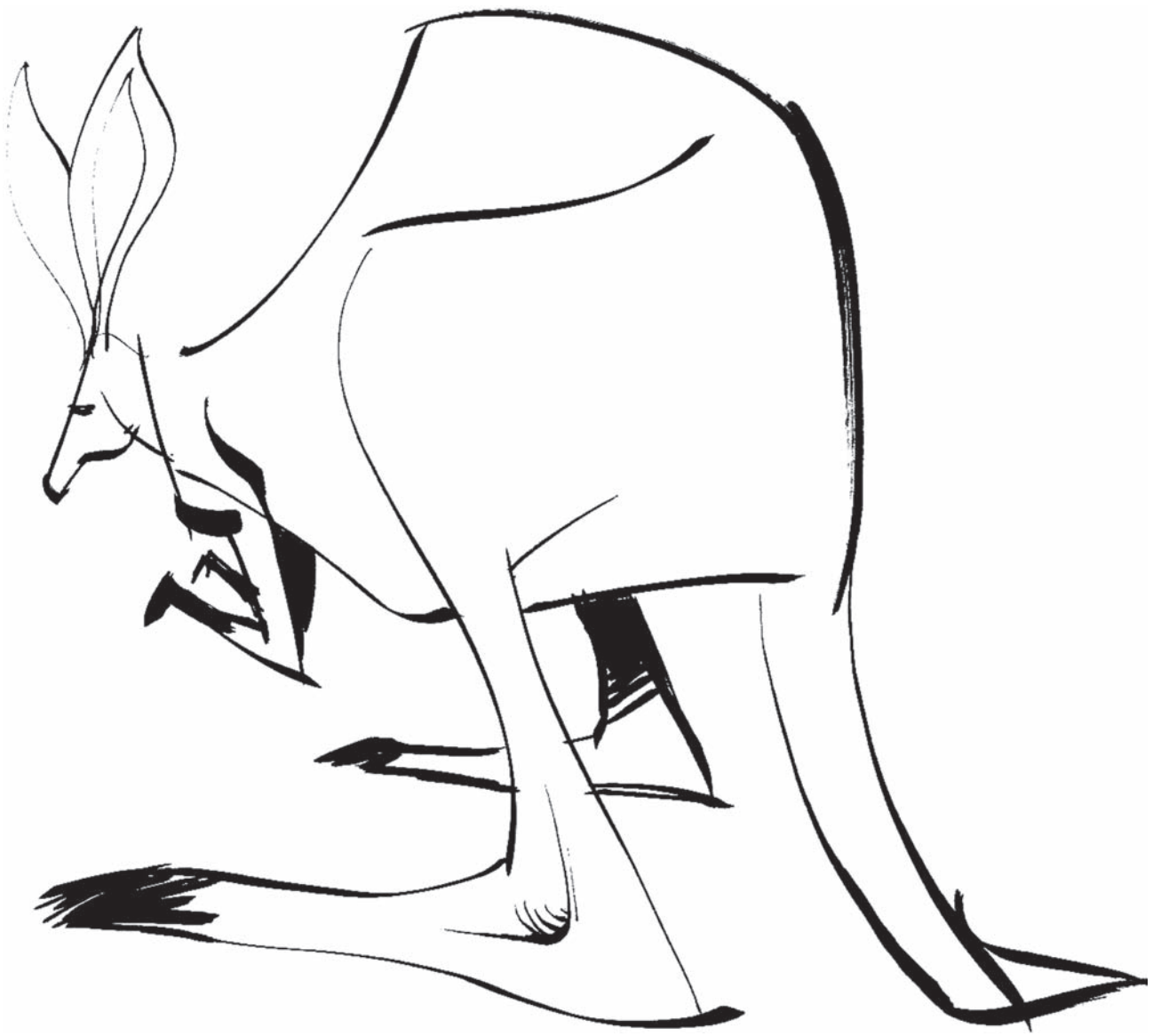
So what do we do? We imbue them with humanity! We search and find human character traits from facial features and expressions to body language that creates story. I try to get some expression in the animals' faces to humanize them. We relate to the work on a more emotional level through these human ideas.

Animals give us interesting shapes to play with and be inspired by. Know your human and animal anatomy to assist you in creating informed designs. Knowing animals gives you a whole new pool of information to work from. You could combine humans and animals to create new races of aliens, monsters, and other species for intellectual properties.

In the past, the style for this combination was anthropomorphism. That would be to create human characters with animal heads and hair as skin. Today, most animal characters stay true to shape and function with their faces suggesting that of the actor that gives them a voice.

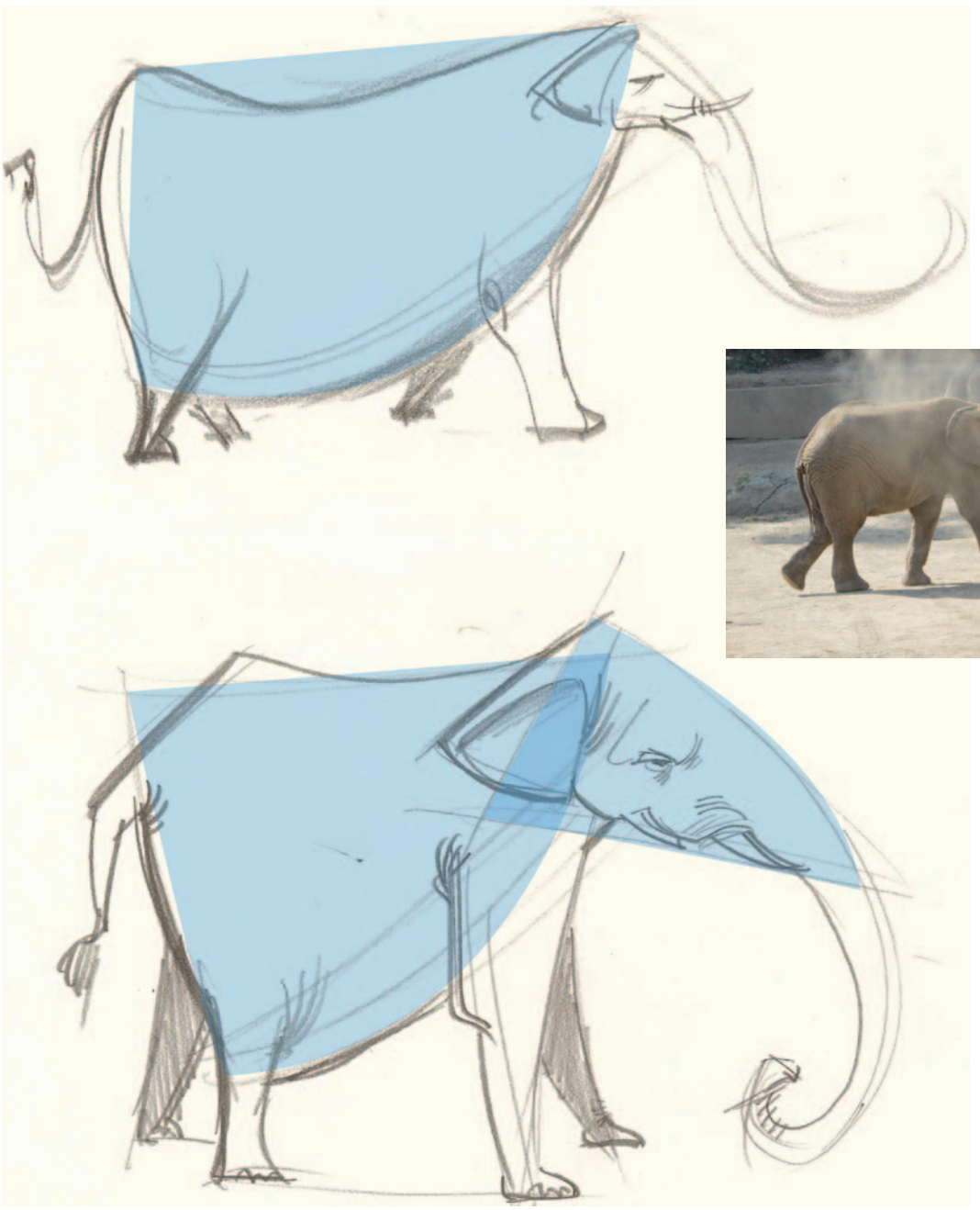
In the following pages, I am going to show you how to create character from animals at the zoos I frequent.

When I take a class to the zoo, I start with the seals then move on to the more and more complicated grades of animal anatomy. The most complex animals are those with hoofs. Why do I do this? Well the shapes above answer that question. The top shape is the seal. This basic shape can be found in almost every animal. The animal must have a spine to fit into this theory. The second shape could be cats, dogs, horses, goats, etc. The body shape could be an ostrich or other type of bird. Just by tweaking the proportions, you can draw any animal!

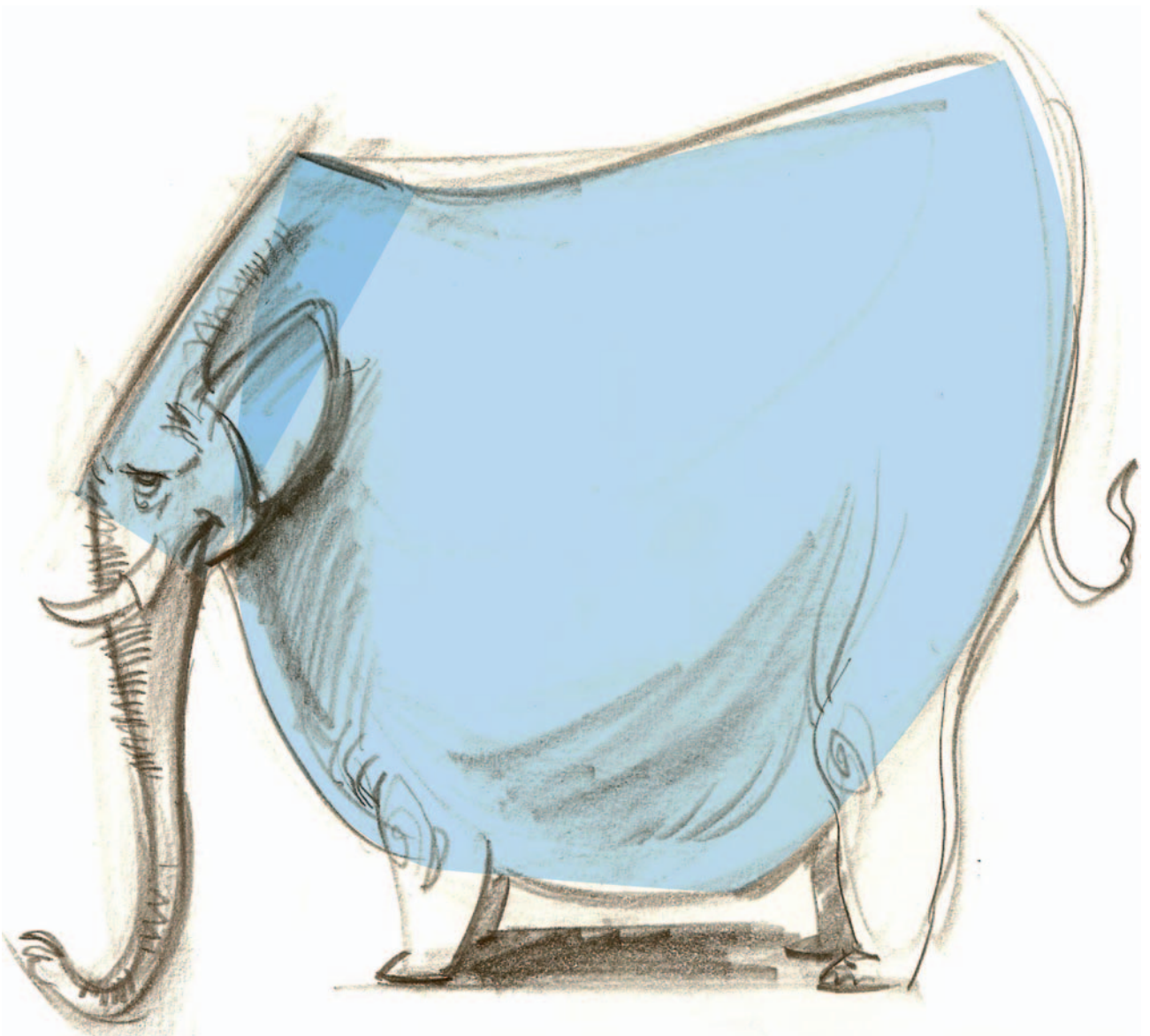


This kangaroo was designed with a calligraphy marker. This allows for the quick thick to thin lines. I love the expressiveness the line receives with this tool. See how the base created by the kangaroo's feet was a thought for me. I like the large feet and their placement with their size difference to form a solid base for the kangaroo to stand on. In the top right, I pulled out the shape of the body for you to see how it flows to the head.

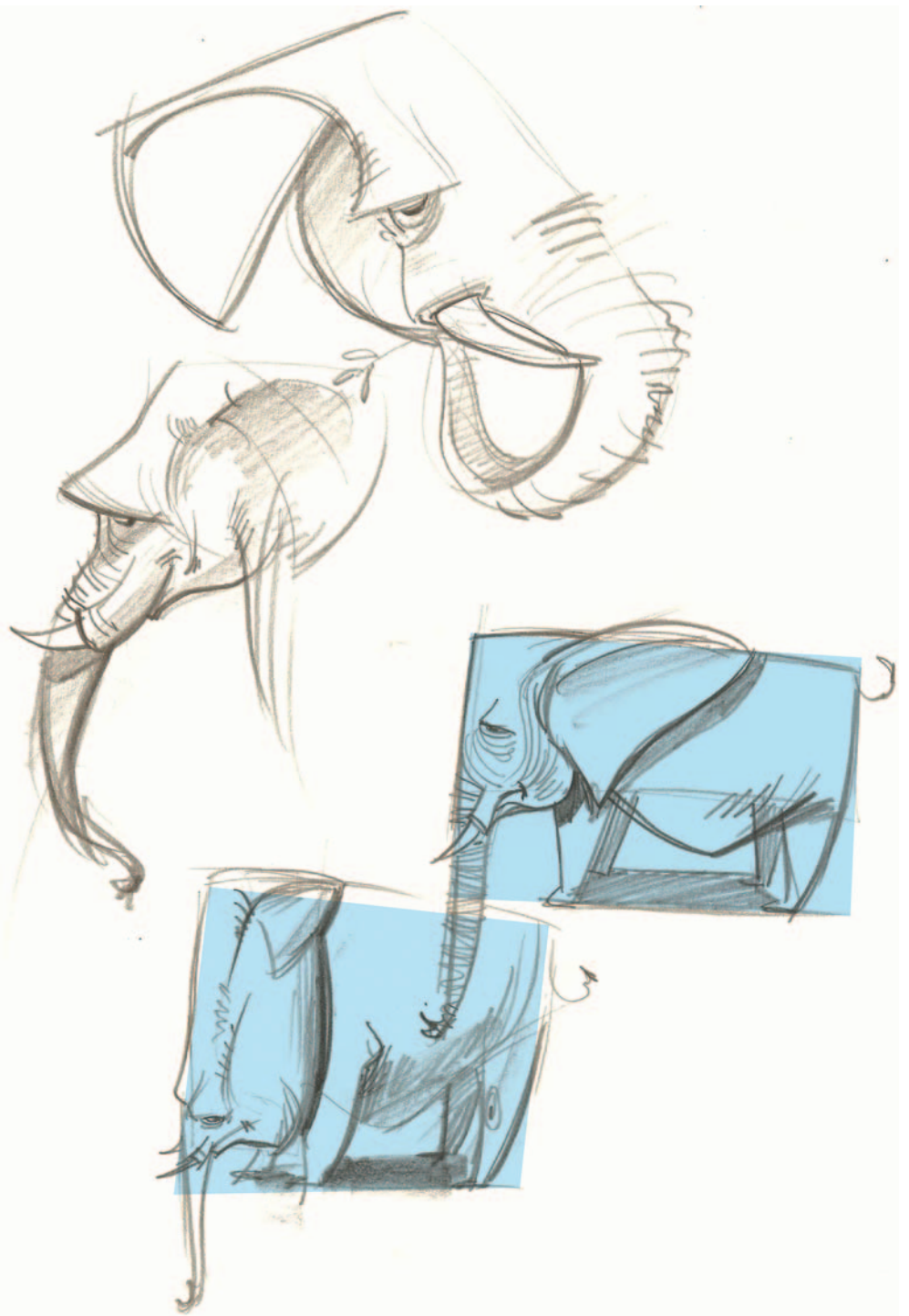
This coyote was given a long neck and thin legs with large paws. He seemed unhappy and uncaring. The downward angle of the eyes is what gives him that emotion. Again, I have given you the forceful shape of the body into the head. You can start with shapes when drawing animals.



I love drawing elephants. In these images of the entire elephant, you can see how the triangle is the dominant shape of design. The straight is used for the strength of the back while the soft, forceful, gravity stricken belly is curved. The inverted triangle is used for the head. Here the curve is the forward arc of the face and trunk.

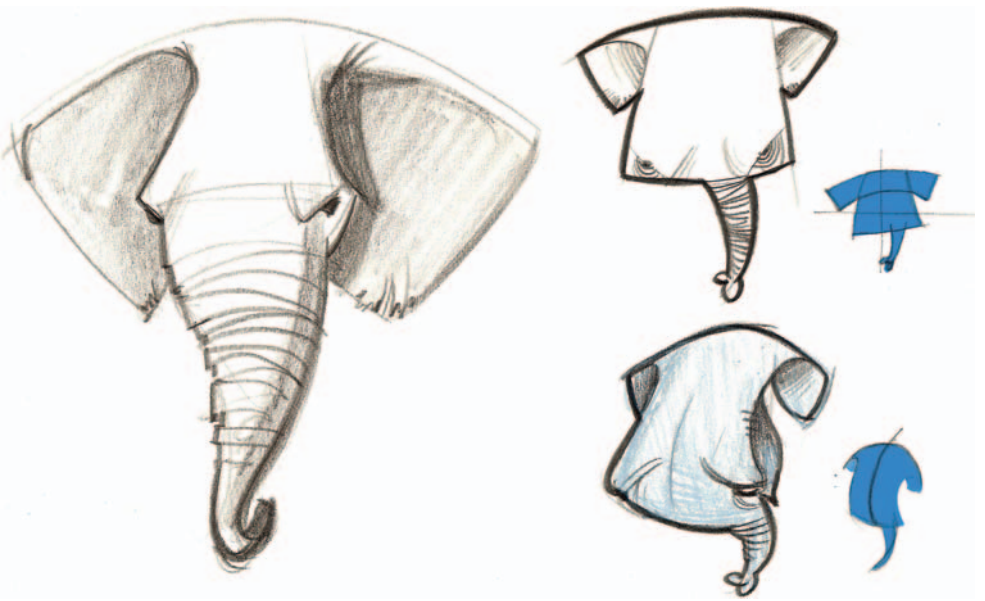


So in this design, the back is again straight and the curve is the belly. I used a rectangle for the shape of the head. When it comes to ratios, look at how large the body shape is in comparison to the head and feet.

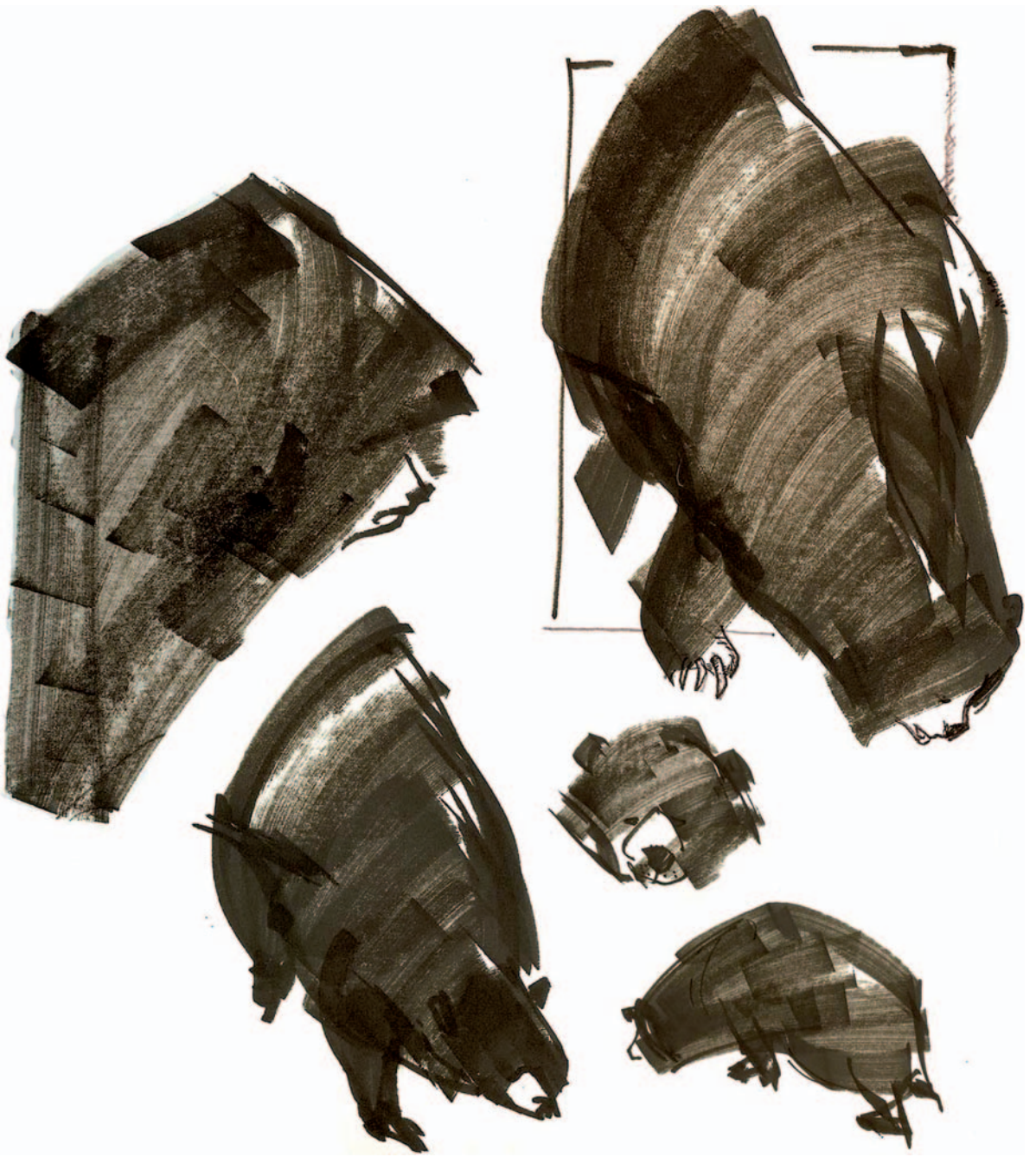


The blue bounding boxes are used as the overall shape of the elephant. The amount of the box occupied by the elephants' heads and their ears changes from one design to another.

My focus here is the character found in the elephant's eye. His inquisitive and untrusting visage implies that something is occurring behind him. The drawing is basically flat but some simple tone and surface line suggest depth.



Here is the head of the elephant. You can see how reference creates the more "real" design that then led to the others. The top right design is flat and the bottom right his some form applied to it by pushing the curve of the front. This curve turns the head to the left, allowing us to see the right side.

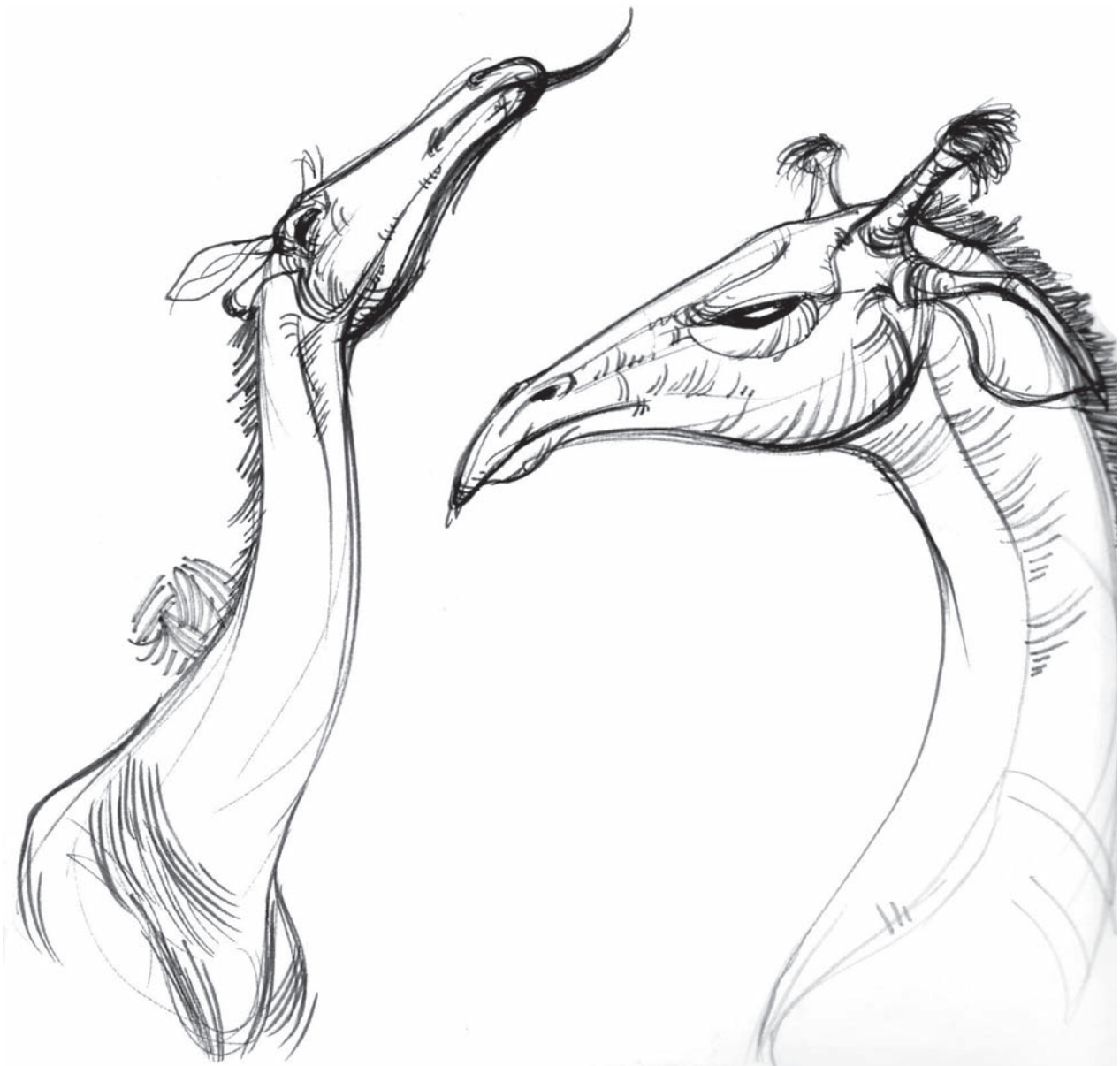


These rapid designs of an American Black Bear were all made possible through the understanding of simple shapes and silhouette. I used a fat calligraphic marker. I love the different personalities that came out of these impressionistic designs.

This ostrich's body is basically a FORCEFUL shape. The bottom of the body is a straight and the back is a curve. Notice how the arch of the back fluidly sweeps into the neck and tail feathers. The ostrich has a somewhat goofy look.

This ostrich, on the other hand, looks disgruntled. I made him stouter with the shortening and thickening of his legs. The body language and the stance are more alert and aggressive.

These interesting animals are Red River Hogs. You can see that with every drawing I went after different ideas. The top idea was the length of the nose. The second drawing, based on the change in direction the hog gave me, caused me to be inspired by the width of its snout. In the last image I brought out the triangular shape I saw in the profile. I made him angry and played up the mouth. I also shrunk the size of the legs to size up the head.



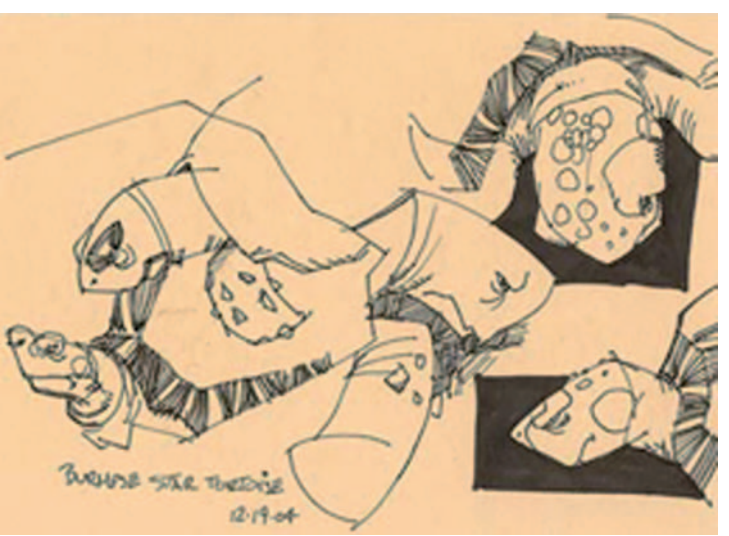
This page is the beginning of my giraffe explorations. Already, you can see how I have started to design reality. See form in the drawings shown on the left at the base and top of the neck. I sculpted in these areas to define the change in direction of the tube. The drawing on the right is a profile but I filled it with structure.

These drawings are great examples of process from study to design. What does that mean? Well, first I wanted to absorb the anatomy of the giraffe, its patterns, and forms. You can see that in the two drawings on the left. The drawing on the top right shows how I extracted the idea of sloping from the peak of the head down to the mouth as ONE idea. That takes abstracting what you are seeing and creating ideas and opinions. The giraffe's head, like the body of the Red River Hog, is triangular. See how I worked the bottom lip onto the shape of the triangle. Giraffe's have large eyes and eyelashes. You can see that I played up the size of the eyes and the smallness of the nostrils. The drawing on the bottom right shows me acknowledging the rhythm and strength of their necks.

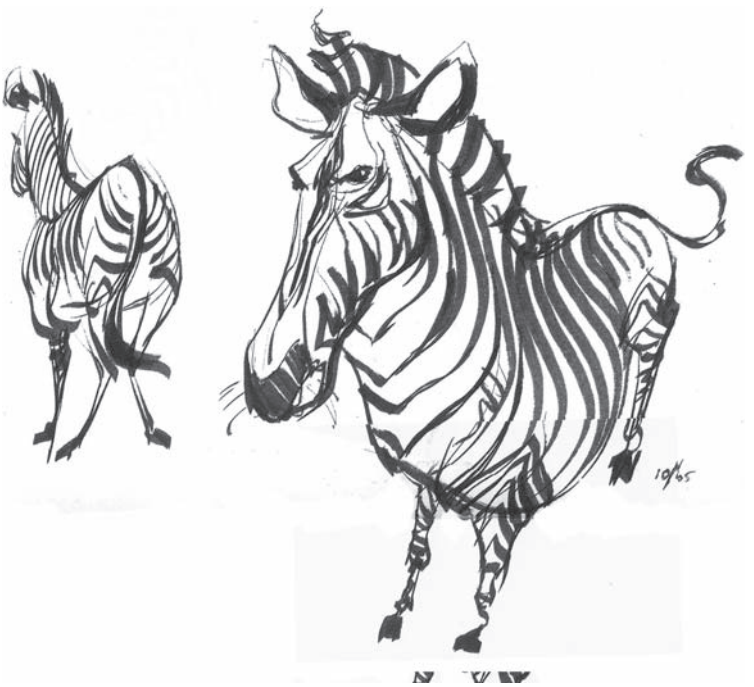
Look for the triangles in this design. There is the body as a whole. Then within the body there are multiple triangles in the limbs. They stay connected through force and rhythm. I then gave the giraffe a long and thin head.

These leaves are right from the zoo floor. What inspired me to use them for the giraffe designs was the spotted, tan pattern on the leaves. You can see this clearly in the head on the top left leaf. I love using found objects from the location of the design.

One way to clearly commence your design with animals is to approach their profile. I decided to remove the height of the giraffe and double triangled the head. Then, I added the pattern of the giraffe to the shape to accent its head.



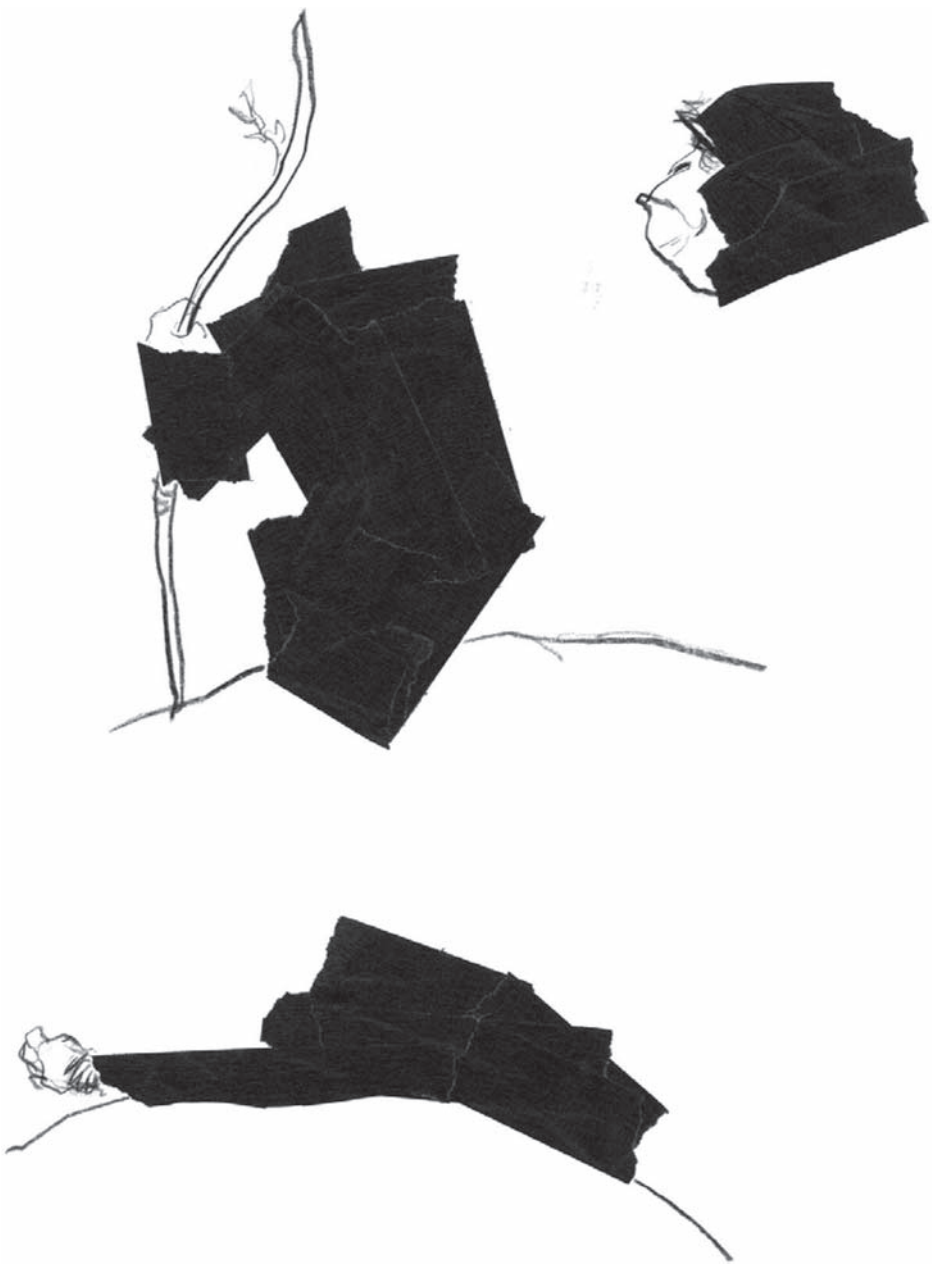
The tortoise designs were shape-based and then filled with information. All are different because of their ratio variations. Notice how clear the head shapes become when surrounded by the black shapes.



The drawing on the left is a more real take on this zebra. On the right, I pushed the size of the head and shrunk the legs and feet. Form is quick and easy with the zebra because of its natural stripes.

This is the Common Eland. What an interesting animal to draw. These first drawings were amazing explorations of its muscular proportions. Its face held long slitted eyes that in this moment reflected a look of suspicion.

Going off of my first impression, I executed the top drawing, showing off this weightlifter-like physique. Lying on the ground, you can see how the shoulder dominated the mountain range of the Eland's reclined silhouette.



Bringing different supplies with you to the zoo could inspire your creativity. These chimps were designed with black masking tape and charcoal pencil. The crudeness of the tape allowed me to see more simply and make some clear decisions. First I went after the basic body silhouette with the tape and then added hands and faces with the pencil. The top right image reminds me of the movie *The Godfather*.

The image above is a silhouette of multiple chimpanzees. I ripped white tape to create the rough bottom that represented the terrain. So, in the drawing of the head, I simply stretched the proportions or ratio vertically. Look at how small the face is compared to the rest of the head.

This was done at the zoo also. Not sure what inspired the boxing idea but it was entertaining to design. The fat calligraphic marker inspired the large, sweeping strokes. His boxer-like face presents him ready for his next opponent.

Exercises

1. Know human anatomy and how to compare it to animals.
2. Look at the animals as imbued with humanity. What type of person is this animal?
3. Bring a book of celebrity photos with you to the zoo. See if you can combine the photos with the animals. Or, better yet, bring a family photo album with you!
4. Work with shapes!
5. Attempt combining two different animals.

Closing

I hope you have enjoyed this book. I had great pleasure in creating it. There are a great deal of artists out in the world who are fantastic at copying and rendering. Personally, this has never impressed me. Show me someone who is creative, that has opinion, and I am interested in what they have to say. I may love or hate someone's work, but I will admire it for its clarity of opinion.

> I paint objects as I think them, not as I see them.
> Pablo Picasso

I feel we all have opinion. Over time, some lose it more than others because they allow it to be taken from them. It then takes time to get it back. Allow yourself to find YOU. Do, buy, eat, talk, work, and play in ways that bring you happiness. Funny how sometimes the most difficult thing to do is to be yourself. Trust that you know you better than anyone else does, including me.

> I saw the angel in the marble and carved until I set him free.
> Michelangelo

Draw what you want to draw, with the tools you like, when you like, and how you like. This is the fastest road to exposing your voice. I give you my voice in this book along with some of my friends' voices.

> Enjoy being opinionated. I look forward to hearing and seeing what you have to say about yourself and the world you live in.
> Mike Mattesi

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Artist Bios

RIK MAKI

Originally from Vancouver, Canada, Rik Maki is one of the most prolific quick sketch artists in the animation and cartoon industry today. Eighteen years as character designer for every major feature animated film created at Walt Disney Feature Animation, his creative imagination combined with skill and dedication to the art form of drawing has brought him 13 feature film credits in such films as *Finding Nemo*, *Treasure Planet*, *A Bug's Life*, and *Dinosaur*.

Rik's clients include Walt Disney Feature Animation, Pixar Animation, Blue Sky Animation, Fox Animation Studios, DNA Helix, and Marvel, and his work has been published in *The Art of Lion King*, *The Art of Hercules*, *The Art of The Hunchback of Notre Dame*, *The Art of A Bug's Life*, *The Art of Treasure Planet*, and in his sketchbooks "Scribblin' Away at Mike's Cafe," "Scribblin' on Scrap," and his latest sketchbook, "Scribblin' A–Z," all available from DigitalorNot.com and through Amazon.com.

Surrounded by technology and affectionately known as Mr. Old School, Rik just keeps drawing. His skill combined with his endless flow of creative ideas makes him one of the most popular character designers and character design instructors around. He can be reached at his studio Digital or Not — www.digitalornot.com.

STEPHEN SILVER

Aspiring to be a professional artist my whole life, I first got involved in drawing at the age of six when I found an artist's original sketchbook laying in my backyard. From that point on I knew that drawing would be my purpose in life. In 1992 I got my professional start drawing caricatures at amusement parks and then went on to establish my own illustration business and caricature concession company called Silvertoons. In 1996 I was hired as a graphic designer for the clothing company "No Fear." Then, in 1997 I was hired at Warner Bros. Television Animation as a character designer and later went on to develop the characters for Kevin Smith's *Clerks the Animated Series*, Disney's *Kim Possible*, and Nickelodeons *Danny Phantom*. I believe there are three treasures to success in life: Determination, Passion, and Desire. These are the three rules I live by, thereby giving me what it takes to keep on drawing. To see more of my work you can visit www.silvertoons.com and visit my blog @ www.stephensilver.blogspot.com. If you're interested in learning from me, the art of Character Design, I teach a one-on-one online character design course at SCHOOLISM.com.

DEAN YEAGLE

Dean Yeagle started in animation in Philadelphia, PA. After marrying Barbara (also an artist, and musician) and the birth of their daughter, Becky, the need for actual money drove them to New York, and a job as designer, animator, and eventually director with one of the top animation houses in NYC. In 1986, with partner Nancy Beiman, he opened Caged Beagle Productions, Inc., a full-service animation studio, and has produced, directed, designed, and animated innumerable TV commercials and CD-ROMs, with clients across the United States and Europe. Dean was named Animator of the Year by the National Cartoonists Society.

He also does work for corporate clients, designing characters for various products, and works on a continuing series of children's books and designs the occasional toy. For the past 7 years he's contributed regular gag cartoons to *Playboy Magazine*, which has led to self-published sketchbooks and a pinup-girl character, Mandy, who has just been hired for her first international modeling gig.

JAKE KAZDAL

Jake Kazdal has been involved in the video games industry since 1990, when he worked at Nintendo of America as a gameplay counselor, playing games and answering phones helping people get through games like the original Legend of Zelda and Final Fantasy. After high school he attended the Vancouver Film School, graduating with a degree in Classical Animation in 1996 and starting work the next Monday as a production artist at Boss Game Studios in Redmond, WA. In 1999 Jake had the unique opportunity to join a new team as the only non-Japanese staff member, working for Tetsuya Mizuguchi at Sega in Tokyo, Japan. As a production 3D artist, concept artist, and animator, he cut his teeth working with some of the top talent in the industry, working on games such as Space Channel 5, Rez, and Astroboy. Inspired by the incredible design skills of his co-workers, in 2003 Jake decided to dedicate his career path to drawing, designing, and painting, and left Tokyo to attend the Art Center College of Design in Pasadena, CA, where he focused on Industrial Design and Entertainment Design. Since March 2006 Jake has been a staff concept artist at Electronic Arts Los Angeles.

www.jakekazdal.com

GRISELDA SASTRAWINATA

I graduated from Art Center College of Design in Pasadena as the Valedictorian. I got my first job at IDTE/Starz Animation and I am currently working at Dreamworks as a visual development artist.

please visit my blog: www.griseldasastrawinata.blogspot.com

PATRICK MORGAN

Patrick, "Mr. Morgan" to his friends, not only loves to draw, but has an affinity for corn holders. (You know those little fork-type things that look like tiny little corn on the cobs.)

Patrick recently migrated from animation over to the video game industry as a concept designer at Heavy Iron Studios. Patrick also once saw a guy get struck by lightning. Really! No lie!! In the past, Patrick has worked for such companies as Disney, Nickelodeon, Warner Bros., and Sony. He has also released his first vinyl toy of his character "Whaleboy" and released his third art book. Check out more of his work and pick up some of his books at www.patrickmorgan.com, www.patrickmorganart.blogspot.com, or pick up your very own Whaleboy vinyl toy at www.whaleboytoy.com.

RAGNAR

Ragnar has been a character designer for video games, television, film, and books for the better part of a decade. He also writes, directs, and illustrates in the afore mentioned arenas. The clients that have hired him to do so include Disney, Nickelodeon, Warner Brothers, Sony, Dark Horse, Cartoon Network, and DC Comics. When not doing any of the above he paints and whatnot.

ERIN LEONG

Erin Leong is currently an Animator and Designer of video games at Leapfrog. In addition to games, she has a great interest in fashion illustration which she practices in her spare time.

MARC PERRY

Born and raised in the Bay Area, drawing since I was a kid being influenced by so many different artists and styles I came to Southern Cal to pursue I guess you would say a childhood dream to draw cartoons and work at a studio. I've been very fortunate to see that dream come true. I have many people to thank for all the great projects I've had the opportunity to work on and all the talented people I've had the privilege to work with.

TEDDY NEWTON

Teddy Newton dropped out of the California Institute of the Arts in the early 1990s. His hopes were to become a filmmaker like his hero Bob Fosse. However, after a lack of planning, mixed with bad decision-making, Newton blindly went on to join up with the Disney Animation Studios. This dissatisfying experience left him disillusioned about the film industry all together. Nonetheless, his confidence was rapidly rebuilt with the understanding of his good friend and composer, Michael Giacchino. Giacchino hired Newton with the hopes they could tackle more independent animated film projects. Unfortunately, after only one year, the poorly managed company fell into bankruptcy. Desperate for cash, Newton sharply hooked a job on the Warner Bros. animated feature, *The Iron Giant*. It was on that picture that director Brad Bird encouraged Newton to freely create rousing drawings to inspire fellow animators. Newton eventually left for the Pixar Animation Studios. There, Newton would create the look and feel for all of the major characters in the Academy Award winning film, *The Incredibles*. His designs included: Mr. Incredible, Frozone, Elastigirl, Mirage, Violet, Dash, Edna Mode (E), and

many others. His design skills were also instrumental in the creation of the dynamic animated end titles of *The Incredibles* and *Ratatouille*. Currently, Newton perseveres in his quest for independence. He and long time friend, Gregor Joackim continue to illogically bankroll Newton's life savings on costly black & white films with no credible stars.

STEPH LABERIS

I have been drawing since I was old enough to steal stacks of typing paper from my Mom's home office. My early obsession with cartoons, toys, and video games came full-circle after I graduated from RISD and was fortunate enough to work in all three respective fields. I never planned on doing character design for a living; it was a very special teacher during my senior year of college who rekindled my passion for design and storytelling and I haven't looked back since. Of course, big props go to my friends and family for the endless support, patience, inspiration, and the occasional helpful critique or two.

I have only recently begun to do character design in Illustrator. When I look at a model (or anything from life really) I focus on two key elements: gesture and shape. Rendering and even line work are secondary to me. I find that the pen tool in Illustrator is great for creating the swooping, expressive shapes I'm looking for and that the limitations of working initially in flat color cause me to focus on the clarity of the silhouette, something often neglected with a lot of rendered character work I see currently.

I have been playing with the "papercut" technique for a little while and want to push the authentic look of it further, perhaps playing with fabric or wood textures and striving for more depth. Achieving this look is relatively simple; once I have my initial design in Illustrator, I copy/paste each individual shape as a separate layer in Photoshop. I add drop shadows to the layers and overlay the paper textures (which come from my personal library of scanned papers, some of which I made myself from pulp). I then add a little texture with a chalk brush and I'm good to go.

Website: http://www.flyingclam.com
Blog: http://stephsketches.blogspot.com

JOHN NEVAREZ

John Nevarez is visual development artist for Imagi Animation Studios in Sherman Oaks, California, where he's currently providing background designs for *AstroBoy*. Prior to Imagi, John worked for Disneytoon Studios, working in various capacities as a storyboard artist and layout designer on such projects as *Kim Possible*, *Kronk's New Groove*, and the *Tinkerbell Movie*. He is also working on several personal projects as well as completing a personal sketchbook.

john-nevarez.blogspot.com

MIKE DALEY

Michael Daley is excited and thankful to be a part of this fantastic drawing book. Working as a designer, illustrator, and animator for various companies, Michael currently resides in San Francisco where he works as an animation art director at Leapfrog. He enjoys sketching, riding bikes, playing chess, and traveling.

Visit his site at http://www.biocreep.com and his blog at http://biocreep.blogspot.com.

PHIL RYNDA

Phil Rynda is currently a Character Designer at Cartoon Network Studios. In 2007 he was awarded an Emmy for his character design work on *The Grim Adventures of Billy and Mandy*. You can see some of his work at www.rynda.com.

DEANNA MARSIGLIESE

Deanna is a Canadian animation artist with a strong passion for illustration and conceptual design. Deanna's pieces are created with a variety of media; her favorites being ink, marker, and gouache. She has experience in various facets of the animation industry, designing characters for both television and feature film.

Visit her site at www.pinkydee.blogspot.com

MODELS

I want to personally thank the models whose photos were used in this book.

John Tucker	Pirate and cowboy
Nicole Stafaci	Pink and Boa Woman
Mark Russo	Matador
David Roon	Gangster
Mike Schmidt	Barbarian and Bachus
Jennifer Fabos Patton	Cowgirl www.jenniferpatton.net

A special thanks to characterdesign.com and the drawingclub.com for the great character photos of the models that assisted in the creation of this book.

SUGGESTED READING

Force: Dynamic Life Drawing for Animators, Second Edition, by Mike Mattesi

Reportage 01, by Mike Mattesi

Manwatching, A Field Guide to Human Behavior, by Desmond Morris

Comics and Sequential Art, by Will Eisner

Cartoon Modern: Style and Design in 1950s Animation (Hardcover), by Amid Amidi

Art And Flair of Mary Blair, by John Canemaker

"The Cat on a Hot Thin Groove: The Complete Collection of 78rpm Artwork," from the *Legendary Record Changer Magazine*

Desene: Sketches & Scribbles, by Ovi Nedelcu

The Art of Silver, by Stephen Silver

The Art of The Incredibles, by Mark Cotta Vaz, Brad Bird, and John Lasseter

Ronald Searle (Hardcover), by Ronald Searle

Drawing Blood: Forty-five Years of Scarfe Uncensored, by Gerald Scarfe

The Art of Mulan (Hardcover), by Jeff Kurtti

The Illusion of Life: Disney Animation, by Ollie Johnston and Frank Thomas

Drawers, Claire Wendling

The Weatherly Guide to Drawing Animals, by Joe Weatherly

The Art of Animal Drawing: Construction, Action Analysis, Caricature (Dover Books on Art Instruction, Anatomy), by Ken Hultgren

The Art of Animal Character Design, by David Colman and Daniel Morris

The Art of Star Wars, Episode II — Attack of the Clones, by Mark Vaz

The *Complete Book of Caricature*, by Bob Staake

Mandy's Shorts, by Dean Yeagle

Rowland Emett, Form Punch to Chitty Chitty Bang Bang and Beyond

Stars, by Sebastian Kruger

WEBSITES

www.drawingforce.com
www.enterartaacad.com
www.characterdesigns.com
www.thedrawingclub.com
www.characterdesign.blogspot.com
www.drawingboard.org
www.cartoonbrew.com

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